John S. Sargent was one of those fortunate individuals who knew his vocation from the beginning and was able to devote all his energy to his life work without a single hampering circumstance. Born in Florence, Italy, of American parents, he grew up in an atmosphere of art, and his own first tentative efforts in that direction were carefully guided and encouraged. At eighteen he entered the studio of Carolus Duran in Paris and four years later saw his first Salon picture hung. That same year he painted his first portrait—Miss Hadden—and the next year his picture was a portrait of Duran, his master. Since then he has painted the celebrities of the world and at his death stood eminently the head of his profession. Famous men, beautiful women, and lovely children look down from his canvases for the delight of generations to come,—particularly the children, for no one has painted childhood with a fuller realization of its appeal and charm.

Early in his career Sargent moved to London and there for thirty-odd years he worked—stopping for trips into the country, to America, and the Continent. Then came the commissions to himself and Abbey to furnish the mural decorations for the Boston Public Library, and for a number of years the two friends worked side by side in Abbey's English studio, producing those wonderful wall decorations only recently completed. Interspersed with the portraits and the mural paintings, however, Sargent produced many pictures of another genre—bits of country life, landscapes from many countries, and a fine collection of water-colors. His pictures have been widely exhibited both in America and abroad and now hang in many of the world's great art galleries and in various famous private collections.

In addition to an account of the painter's life Mr. Downes has included a practically complete catalogue of all his works—where each has been shown, where it is now placed, a description of the painting and in many cases the comments of the art critics on its qualities.

The author, William Howe Downes, was art editor of the "Boston Transcript" for more than thirty years previous to his retirement, in 1923, and the man behind the familiar initials, W. H. D. He is the author of "The Life and Works of Winslow Homer." Sargent followed closely the involved work of cataloguing his paintings for Mr. Downes' biography, and, as a matter of fact, this was one of the last activities upon which he was engaged at the time of his death.

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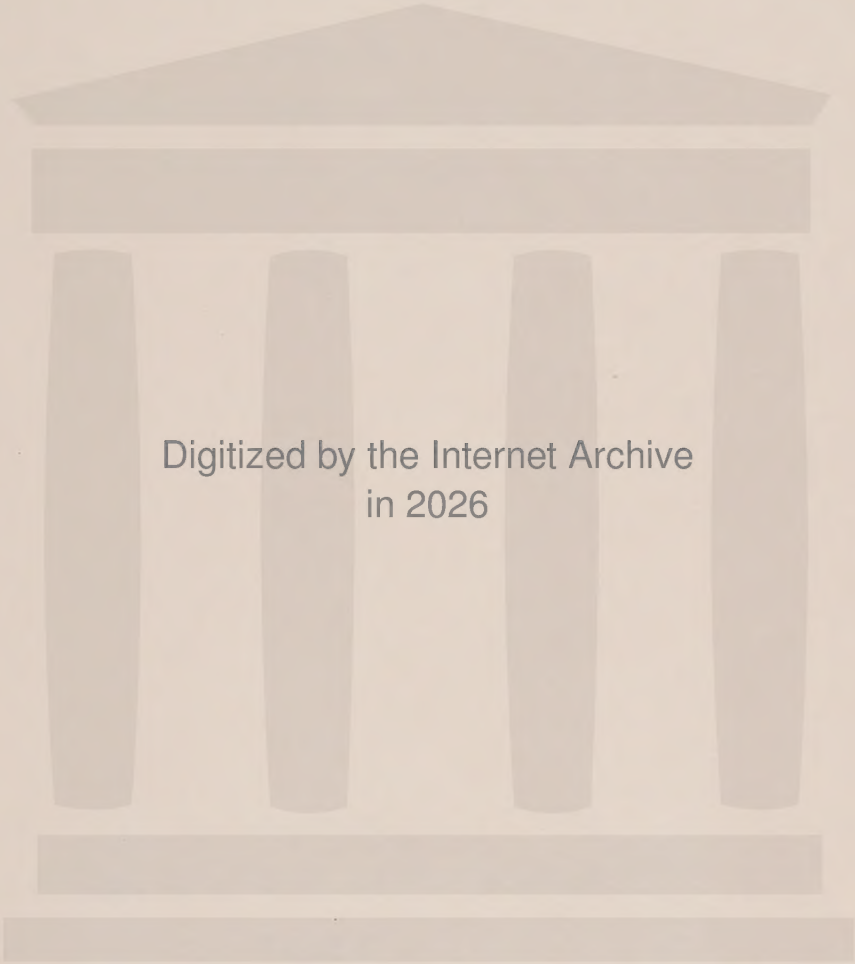
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John S. Sargent

HIS LIFE AND WORK

BY

William Howe Downes

Author of

The Life and Works of Winslow Homer,

Twelve Great Artists, etc.

BOSTON

LITTLE, BROWN, AND COMPANY

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AUTHOR'S NOTE

In this record of the life and work of John S. Sargent may be found a mass of data forming the groundwork upon which the future historian of art may build. Mr. Sargent was kind enough to verify much of the material in the early summer of 1924, just before he left Boston for London. The author is much indebted to Mr. Thomas A. Fox for his courtesy in allowing the use of his list of Sargent's works, with which the catalogue has been supplemented. For valuable and generous aid in the preparation of the catalogue special thanks are due to Mr. C. Powell Minnigerode, director of the Corcoran Gallery of Art; Messrs. M. Knoedler & Company; and Mr. Walter Rowlands, formerly of the staff of the Boston Public Library. Acknowledgment is also to be made to the officers of the Museum of Fine Arts, Boston; the Brooklyn Art Museum, the Art Institute of Chicago, the New English Art Club, and other public art societies and museums; to Mrs. Sarah C. Sears, Mr. Charles K. Bolton, librarian of the Boston Athenaeum; Mr. Martin A. Ryerson, Mr. Royal Cortissoz, Mr. Holker Abbott, Mr. Frank W. Bayley, Mr. Martin Birnbaum, Mr. Robert C. Vose, and other individuals who have lent a helping hand.

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PART I

OUTLINE SKETCH OF SARGENT'S LIFE

ERRATA

Page 3, line three. For January 10 read January 12
Page 16, line two. For 31 read 33
Page 17, line nine. For 31 read 33
Page 31, line two. For 1900 read 1890
Page 65, line five. For 1914 read 1916
Page 100, line twenty-two. For painting read making
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OUTLINE SKETCH OF SARGENT'S LIFE

I

THE SARGENT FAMILY—FLORENCE, 1856–1874—PARIS, 1874–1884—SPAIN, 1880

JOHN SINGER SARGENT, the son of Doctor Fitzwilliam Sargent and Mary Newbold Singer Sargent, was born in Florence, Italy, on January 10, 1856. He was one of the descendants of Epes Sargent, of Gloucester, Massachusetts (1690–1762), the founder of the American branch of this remarkable family. The two sons of Epes Sargent were Winthrop and Daniel; and John Singer Sargent was of the fourth generation from Winthrop. An amazing number of the Sargents have attained distinction in various walks of life, so much so that it may be said success is the rule rather than the exception with the members of this line. John Sargent's father, a physician and author, of Gloucester and Boston, married Mary Newbold Singer of Philadelphia. She came of a good old Philadelphia family, and was a beautiful and accomplished woman, a woman of "exceptional cultivation, not unskilled with her brush, an excellent musician, nervous, rest-

less, and satisfied only with the best." Doctor Sargent, at the time of his marriage, was surgeon in a hospital in Philadelphia (1844–1854), but in the latter year he went to Italy with his family to live and travel, and thus it was that John Sargent was born at Florence in the winter of 1856.

Those who are interested in tracing hereditary traits of character to their sources will not fail to note that John Sargent inherited from his father the scientific habit of mind — the unbiased and painstaking search for naked truth and the willingness to accept the demonstrable facts of nature and life; while on the other hand he derived from his mother the strong artistic tastes which as time went on became the dominant motive in his career. Mrs. Sargent must have foreseen her son's genius, for she used to take him sketching with her in Rome when he was still a little boy, and made a rule, which she rigidly enforced, that "he might begin as many sketches each day as he liked, but that one of them must be finished."

A few crude juvenile drawings by the artist have been preserved. One of them, made when he was only four years of age, is an attempt at a portrait of his father sitting at his desk, writing. Another is a little outline sketch of three monkeys, drawn from memory after a visit to the zoo; this is said to have been made when he was five years old. A third drawing of later date represents John's school-teacher bending over one of his pupils whom he is about to kiss. In a letter written by Doctor Sargent, he says, "John's teacher kisses each boy

when he enters the school in the morning and again on leaving in the afternoon, if the boy has done well. One day John came home and made a sketch of such a ceremony." This drawing was produced at the age of nine. There is nothing remarkable about it.

Circumstances, as well as his own energy and diligence, favored his early development as an artist. His choice of a calling met with no opposition from his parents; on the contrary it was wisely approved and encouraged. He was in many ways a fortunate youth. He grew up amid the advantages of a refined home life and of daily familiarity with the artistic treasures of the beautiful old Italian city which was his birthplace. All his surroundings were interesting and congenial. He made copies of the old masters in the museums, and it is hardly too much to say that his first masters were such men as Titian, Tintoretto and Veronese. His education, begun in Florence, was continued in Rome and Nice; and for a short time he studied in Germany. He never went to a university. At the age of eighteen, in 1874, he made his entry, as a student of painting, to the studio of Carolus Duran in Paris. He was already well grounded in respect of drawing, uncommonly so for a youth of that age, thanks to the training he had received at the Academy of Fine Arts in Florence and to his own indefatigable practice in sketching from nature, begun, as we have seen, under the watchful eye of his mother. A friend of his student days described him then as a "very tall, rather silent

youth, who, though rather shy, could upon occasion express himself with astonishing decision."

The drawings that he was able to show to Carolus Duran on his arrival in Paris were of the sort that would have pleased John Ruskin and the Pre-Raphaelites: "there were ivy vines clambering over casements, with every separate tendril and vein shown with microscopic fidelity." Already the boy's drawings had been seen and commended by no less a man than Frederick Leighton, the future Lord Leighton and president of the Royal Academy. It is not to be supposed that these juvenile studies were great masterpieces; far from it; but, what was more to the point, they indicated that this precocious young person was a serious and industrious student who was already seeing things with his own eyes and was not afraid of work. To these fundamental merits he was in due time to add others, of which we shall hear.

So young Sargent came up to the irresistible city from Italy, and applied for admission to the then famous atelier of Carolus Duran in the Boulevard Montparnasse. That brilliant painter looked over the contents of the young man's portfolio and saw that he had much to unlearn, but he also saw "signs of promise far above the average"; the candidate was accepted as a pupil, and went to work. He was assiduous, alert, thorough; soon became one of the French master's favorite pupils. "We'll show them something at the Salon yet!" said Carolus Duran.

In the great ceiling painting in the Luxembourg Palace, on which Carolus Duran was engaged at the time, he introduced the heads of several of his favorite American students, among others Sargent, Carroll Beckwith, and Frank Fowler. The likenesses of Beckwith and Fowler, more or less idealized, are still there, but not so Sargent's. It was painted out. The story goes that the French master especially liked to paint Sargent's hands. Long after Sargent had finished studying with him, he used to send for him to come over and pose for hands. The time came when Sargent could no longer respond to his beck and call. He, Sargent, was beginning to get work of his own to do which would not allow him to leave his studio at a moment's notice to go and pose for his domineering old master. One day, Carolus sent a hurry call to him, and Sargent was obliged to refuse the request. This was too much for Carolus. A few days later one of his friends who had heard of the episode met him and asked him, "Well, how is it with Sargent? Have you made up?" "Ah, no!" replied the French artist, "*C'est fini!* I have been to the Luxembourg; I went and I got a ladder, and I painted out his head."

Without doubt the choice of Carolus Duran as an instructor was the best that could have been made for a young student of Sargent's type. According to Royal Cortissoz, Carolus Duran was the one painter in Paris who was best calculated to help him in the development of his own ideas. "Duran taught Sargent how to handle his brushes in a workmanlike manner,

how to draw and model with knowledge, and he taught him, above all other things, to keep his eye on the object when he was painting, to make sure of his facts. I say that Duran taught Sargent these things, but it is important to remember that the pupil had latent in his brain and hand all that the master could teach him, all, and a great deal more. It was natural for him to see clearly, to draw truthfully. What Duran did was to help him to develop and organize his gift, and to keep him in an atmosphere of actuality, of close sympathy with modern life."

In 1878, when Sargent sent his "En Route pour la Pêche" to the Salon, he was occupying a studio at Number 73 rue Notre Dame des Champs; but a few years later he moved into a better studio at Number 41 Boulevard Berthier. Salon catalogues are not noted for their accuracy in regard to foreign artists, and one need not be surprised to find Sargent's birthplace given as England or as Philadelphia. "En Route pour la Pêche" did not set the river on fire, but a young man's early Salon pictures are always events of historical importance to him. It was painted at Cancale, a fishing town on the coast of Brittany, not far from St. Malo; was bought by Samuel Colman, N.A., of Newport; and has now found its way into the Corcoran Gallery of Art at Washington, where it is known as "Oyster Gatherers of Cancale." It has been exhibited at the Pennsylvania Academy and at the Boston Art Museum. Sargent made several other sketches and studies at Cancale,

OYSTER GATHERERS OF CANCALE

[En Route pour la Pêche]

among them "Low Tide, Cancale," belonging to Mr. and Mrs. Henry H. Sherman, and "Mussel Gatherers," belonging to Mrs. Carroll Beckwith.

To the year 1878 is referred an early portrait, that of Mrs. H. F. Hadden. She was one of the daughters of Mr. and Mrs. Burckhardt, Americans who were residing in Paris, and it was her sister whose full-length portrait made such a profound impression in 1881 at the Salon. Later, Sargent painted a portrait of Mr. Burckhardt and a double portrait of Mrs. Burckhardt and her daughter, making a total of four for the members of this family, who are entitled to the honor of being his earliest patrons and sitters.

The portrait of Carolus Duran which followed, and which made its appearance in the Salon of 1879, was one of the first portraits exhibited publicly by Sargent. It was justly considered a wonderful achievement for a young man of twenty-three. It was painted in his master's own manner, and depicted a "Carolus très joli garçon", with little beard and nicely trimmed moustache, resting his elbow upon his knee in a nonchalant pose, with one ruffled hand hanging down with an elegant grace which foreshadowed so many "painters' hands" to come. Already Sargent's style was quite professional. He gained instantly a certain recognition.

The other pictures of that year were "Dans les Oliviers à Capri", "Neapolitan Children Bathing", the "Luxembourg Gardens at Twilight", "In the Luxembourg Gardens", and

the portrait of a chubby little French boy, Robert de Civrieux, with his dog. Several of these very early works are now in such well-known American collections as those of the Minneapolis Institute of Art, the Boston Art Museum, and the John G. Johnson gallery at Philadelphia.

By this time our artist had fairly got into his stride; his name was beginning to be known; and as each new canvas appeared in the Salon it became the subject of lively discussion. He made his first journey to Spain and Morocco in 1880, and it is safe to assume that his personal reactions in the Prado Museum at Madrid counted for something in the development of his style, though here again it is to be borne in mind that the essence of what Velasquez and Goya had to teach him was already in some degree present in his purpose and consciousness, so that the influence of the Spanish masters was rather a confirmatory force—urging him to utilize his own perceptions in his own way—than a revolutionary revelation.

It is not to be supposed that a young painter of high artistic sensibility could stand in front of such works as "Las Meninas", "Las Hilanderas" and "Las Lanzas" without being profoundly moved; but one may venture to think that Sargent, whatever were his emotions in the Madrid galleries, could remain standing squarely on his feet, and could without undue arrogance say to himself, "I also am a painter." For, if not the peer of Velasquez, who is peerless, Sargent belonged to the same family of art from the outset, and even Velasquez might

teach him no more valuable lesson than the imperative need of being true to himself.

Henry James, who was the first critic to discern Sargent's ability, and who wrote some exceedingly ardent panegyrics on his early works—finely felt and finely expressed impressions—fancied Sargent falling on his knees in Madrid, and, in that worshiping attitude, passing a considerable part of his sojourn in Spain. If one looks for evidence to this effect in Sargent's work, it will certainly not be found in the paintings which most closely followed upon the Spanish journey of 1880.

Few modern pictures equal the austerity, reserve and dignity of Velasquez's style, and, although there are some Sargents that remind one more or less of Velasquez, there is none of which it can truthfully be said that it is inspired by Velasquez or that it is in any sense a *pastiche* of Velasquez. True, in the portrait group of the Boit children certain critics found, or thought they found, a strong tincture of the Velasquez style, but their proclamation of this analogy betrays the superficiality of their acquaintance with the Spanish master. Analyze the "Boit Children", its method, style, touch, composition, color, all the elements in its making, and the more it is studied the more personal it seems—and the more beautiful.

After the Spanish journey of 1880, and a visit to Venice the same year, came a period of prolific and joyous industry, a period to which belong the portraits of the Boit children,

the Pailleron children, the Misses Vickers, the Burckhardts, Madame Gautreau, Doctor Pozzi, Mrs. Dyer, Mrs. Austen, Mrs. Moore, Mrs. Legh, Mrs. White, and others. Several of these works of the eighties gave rise to spirited controversies, notably the Vickers group and the full-length Madame Gautreau, now in the Metropolitan Museum of Art. The absurdities perpetrated by pedantic critics on both sides of the Channel were many. Loud were the outcries of the offended guardians of academic orthodoxy. Tragic were the predictions of the doom towards which the reckless young painter was hurrying. All these solemn adjurations, denunciations and warnings seem ridiculous now in the light of Sargent's history, and one is astounded by the aptitude of the critics and the public for finding eccentricity in work that looks so sound and sane to-day.

The violent censure visited upon the "Madame Gautreau" in Paris appears especially hard to account for. The disturbance amounted to a veritable scandal, if we may believe some of the reports. There was no reason for any such agitation. The work was entirely serious, like all of Sargent's work, and it is impossible to explain the hostility engendered by it on any other ground than lack of intelligence and breadth of view. Some writers have gone so far as to express the opinion that this unpleasant affair had something to do with Sargent's determination to leave Paris and make his home in England. There is no real basis for this hypothesis. His departure from

Paris was not due to any want of recognition or patronage there. He was as indifferent to undue censure as he was to flattery; was too much absorbed in the work in hand to pay any attention to what was said of it either in praise or blame.

It is on record that the portrait group of "The Misses Vickers" (1886) would have been refused at the Royal Academy had it not been for the stand made by Hubert Herkomer, who threatened to resign from the jury if the picture were not hung. It is also a matter of history which is not without its amusing side that in a plebiscite organized by the *Pall Mall Gazette* the popular vote declared by a large majority that "The Misses Vickers" was the worst picture in the Academy exhibition. It is obvious that in London, as in Paris, Sargent's work of the eighties—that is to say much of his best work—was to be often misunderstood and disparaged; and there too, as in Paris, he went on his way unconcerned by the shifting winds of public opinion. We shall see that excessive dislike shortly gave way to equally excessive admiration and popularity.

In despite of that sensitiveness which is the innate and indispensable possession of all true artists, there was a vein of stoicism in Sargent's nature which armored him against the stings and arrows of bigoted criticism, and a vein of practical good sense which protected him from vanity and arrogance. This is another way of saying that he combined humility with self-reliance. Few artists have been so much talked about;

few have been so renowned in their own lifetime; but, as Mr. Isham has noted, his epigrams and his animosities were never exploited in the press, and the public knew of him only a few dates and statistics, and "what they could divine from his works."

What they could divine from his works! But what could they not divine? Read in the catalogue the published comments of the English critics for the first decade of the London period, and you have there a composite mental portrait of an impossible being, a human paradox, a monster of cynicism combined with a paragon of kindliness, a veritable Jekyll and Hyde. What makes the survey of the comments of this period peculiarly interesting is their incredible contradictions. The truth is that while the critic innocently supposes that he is drawing the likeness of another man, he is in reality setting down his own lineaments; for criticism, like art, is inevitably self-revelation. Thus if the critics were not able to divine from his works what manner of man Sargent was, they were simply giving the measure of their own limitations.

It would be hard to find in the history of art criticism anything more amazing than the abundance of sheer rubbish that has been written and printed about Sargent. Much of it is intended to be complimentary. Much of it is antagonistic to the verge of malevolence. A great deal of it is simply hollow, evasive and stupid. There were still some critics in London in the eighties who, when they disliked a picture, felt

called upon to denounce the painter as a coxcomb; there were still some men who had the curious notion that a picture should be painted after a certain formula and that any departure from that formula was an offense to good morals.

II

LONDON IN THE EIGHTIES—THE TITE STREET HOUSE—BROADWAY—FLADBURY—SOME ANECDOTES

On moving to London, in 1884, Sargent took up his residence at Number 31 Tite Street, Chelsea, and there for the greater part of each year he would usually have two or three sitters every day. He worked swiftly, but used up a good deal of time and canvas in getting his desired effects. With every portrait there would be several false starts and much rubbing out before he got fairly started, but, once well under way, the work would go forward with fast and telling assurance to its completion. When the sitter was allowed to rest, from time to time, the painter would go to the piano and seek recreation in a little music. He did not spend the whole day at his easel. Generally he began work at eleven o'clock, and he seldom worked later than four or five. In this relatively short time he accomplished a great deal.

In the Tite Street studio there were the old rugs, handsome tapestries, and elegant furniture that are indispensable requisites of the portrait painter's outfit; nor is the piano to be for-

A SPANISH BEGGAR GIRL

Paul Schulze Collection, Chicago

gotten. But the place was not encumbered with bric-à-brac and souvenirs; it was primarily a workroom. A rather pretentious Renaissance fireplace and mantelpiece in mahogany occupied one side of the room, with fluted pilasters, cornices, and lacquered carving; and there were a few choice antiques, such as bronzes, candelabra, vases, and furniture. Presently the artist found it necessary to have two studios; one was on the ground floor, and one upstairs, in the adjoining house which was purchased and added to Number 31. "To get beyond that polished and massy green door at Number 31 was difficult," writes J. P. Collins. The valet, Nicola, "always had carte blanche for refusing him to all and sundry," and made no scruple about using that authority when he liked.

The interior, according to Mr. Collins, gave an impression not easy to define. "It was the house of an artist who was very much more. It was the house of a despot and something less. In the majestic values of everything, the sumptuous severity, the absence of any desire to appeal to any one's taste but the owner's, it stood alone. If you had been led into it blindfolded, and the kerchief whipped off, you might have thought you were in the home of a Minister of the Fine Arts, who was housing precious treasures he was afraid to let loose upon his colleagues for fear of a government shindy about the expense. Yet it had an element of aristocracy all its own, and might have been the town house of a younger scion of the tribe of Spencer or Grosvenor, who had quarreled with his kith and

kin but kept the purse within his grasp. It might have been the leisure resort of a great connoisseur, who chose to bring things here now and then to enjoy them, from a selection of infinite range and worth. . . ."

Chelsea, once a suburb, now a part of London, had been the favorite abode of artists and literary men for a long time. Here Turner lived. Here were the homes of Carlyle, Whistler, Edwin A. Abbey, Henry James. Sargent soon felt more at home there than in any other spot, and the house at Number 31 will always be associated in men's minds with his most important activities and his greatest achievements. He had the affection for London that an ambitious and forceful man feels for the arena in which his early efforts and his final triumphs have been made and won.

"He was in London, but not of it," says Mr. Collins. "He never lost his love for the Italy of his birth, or the America of his descent and private fortune, but he found the British capital just the city he desired for affording him . . . the boon that Doctor Johnson called 'solitude in the midst of crowds.'" Yet it must not be inferred that he was a recluse; he had his club, the Athenaeum; he was a member of the Council of the Royal Academy; he was active in the New English Art Club; and his list of friends, though not overlong, was by no means short. Near him lived his sisters. He was with them much of the time; one or both of them accompanied him on his frequent journeys abroad. His relations

with his fellow artists were always exceedingly cordial. He had a fine *esprit du corps*, and loved to help and encourage young artists of merit.

Many of the trivial anecdotes told of his relations with his sitters must be taken with a large grain of salt. There is the tale of the fashionable lady who was so concerned about the way her mouth was going to look in the picture that she sat from hour to hour twisting and turning her lips into all sorts of unnatural positions, until Sargent said, "Well, madam, perhaps we had better leave it out altogether." Then there is the story about another lady who is said to have been indignant because Sargent declined to paint her in a gorgeous crown of gems; she declared that she had bought it expressly to have it put into her picture; whereupon the artist is said to have offered to make a special study of the wonderful tiara on a separate canvas. Of these and similar tales it is enough to say that in all cases where they reflect upon the courtesy of the painter they may be set down as apocryphal. No man could have been less open to the charge of neglecting the rules of *bienséance* than Sargent.

After the toil of the London season was over, Sargent would go into the country for a rest. In the eighties he was accustomed to go to Broadway, in Worcestershire, to visit his friend Edwin A. Abbey, who was then living in that quaint and picturesque Old-World village, such a village as is to be found only in England. There the congenial society of a number of

American artists and literary men made the late summer and early autumn months delightful. Not only Abbey, but also Alfred Parsons and Frank Millet were residents of the place, and at various times Henry James, Edmund Gosse, Fred Barnard, George Henschel, E. H. Blashfield, Mary Anderson, and others of that ilk were temporary sojourners. Sargent and Abbey had for several years been close friends. Abbey's letters, passages from which are quoted in Mr. Lucas' readable biography, are full of the most affectionate allusions to "John." In one of these missives, written in 1885, he tells how Sargent nearly killed himself by accident. It seems that during a boating trip on the Thames the two friends went in swimming at Pangbourne Weir; Sargent dived off the weir and struck a spike with his head, cutting a big gash in the top. It healed rapidly but was "a nasty rap." Abbey was alarmed and took Sargent to Broadway to look after him, so this was Sargent's introduction to that lovely retreat.

"We have lots of music," Abbey wrote; "Sargent plays. . . . Sargent and I paddled down from Oxford to Windsor. . . . We have music until the house won't stand it. Sargent is going elaborately through Wagner's trilogy, recitatives and all. . . ."

The friends had long and animated "shop" talks together, sometimes lasting far into the night. The glimpses one obtains of Sargent's personal traits as noted by Abbey are as far as possible from corroborating the superficial observations that have

occasionally found their way into print concerning Sargent's sphinxlike aloofness, impassibility and taciturnity.

"He may be inaccessible at times," testifies William M. Chase; "for example, he has no use for art dealers; but to those who know him he is a charming companion. He is a remarkable linguist and has traveled widely. He would have made a great musician had he not focussed his attention upon art. I have listened to him playing the piano almost by the hour, and giving the most beautiful improvisations—an endless, bewildering flood of pure melody, flying carelessly off his finger tips. It is a great pity, I have thought more than once, that some instrument could not be devised to record such music for all time. Amid a coterie of congenial friends—artists, musicians, litterateurs, critics—he leads an almost ideal life."

As to society, he neither sought nor avoided it. He was not gregarious; as Chase has pointed out, most of his friends were artists and literary folk. His supply of small talk was limited; the first impression of those who met him was that he was reserved and reticent; but, though he seldom spoke of himself or his work, he was keenly interested in music, the drama, literature, and the work of his colleagues in painting; in the right sort of company he could discuss such matters in a very original and interesting way. His taste in reading was broad and scholarly; he was a widely cultivated man; and to those whose privilege it was to enjoy his familiar friendship the

genuineness and attractiveness of his character and personality were known. He was always most considerate and generous in his attitude towards the young and struggling members of his own profession.

He had "the robust rectitude, modesty, industry, and power of sustained concentration which have been found in other descendants of Epes Sargent. He inherited from father and mother artistic tastes, and with this inheritance, by industry and uncommon opportunity, has made himself one of the world's greatest painters. Simple in life, stern in self-judgment, always kind and indulgent in his judgment of others, devoted to the members of his immediate family, and a kind and generous friend to all struggling artists, Sargent the man, for the very few who really knew him, is not less remarkable than Sargent the artist, known and admired by the whole world."[1]

That the story of his life is to be read in his work is a truism, applicable, no doubt, to all artists worthy of the name, but in a peculiarly emphatic sense true of Sargent. The tempestuous assiduity, tireless energy, utter absorption that he has always shown in his art have left scant room for any other or minor interests. It would be a truism also to say of such a man that his work is uneven. It is only your mediocre artist who is invariably capable of reaching the same fixed standard by the repeated use of the same stereotyped methods.

[1] "Epes Sargent of Gloucester and His Descendants."

Sargent, as we have seen, was regarded by the English critics in the eighties as a young man of reprehensible audacity. This is not surprising when we recall the fact that these men had been brought up for years on a regimen of the Royal Academy pictures of the time. They were, not unnaturally, jarred by what seemed to them the startling innovations of the newcomer. Moreover, anything particularly brilliant in the way of painting looked like something foreign, French, and naughty. Sargent was nothing if not brilliant, ergo, Sargent must be tainted with the well-known immorality of the French. You may smile, reader, but as a matter of fact this was the underlying grievance that some of the old-timers had against Sargent in the eighties.

But while the professional critics, including some of the men who were targets for the ridicule of Mr. Whistler, and well deserved the castigation that he so enjoyed inflicting on them, were recalcitrant, the people were agreeably impressed, or, at least, that part of the British public whose tastes and preferences were most likely to be influential. There was a something not unpleasantly exotic about Sargent's portraits, and his undeniable elegance of style made a strong appeal to the aristocratic world of London. At all events, it was at once evident that he could have all the work in the way of portrait painting that he wished. He was soon overwhelmed with commissions.

Among his English sitters in the eighties were Lady Play-

IN MATEO, CALIFORNIA

fair, Mrs. William Playfair, Ellen Terry, and Henry Irving; and of the American sitters in the same decade may be mentioned Mrs. Marquand, Mrs. Boit, Mrs. Inches, Mrs. Gardner, Mrs. Kissam, and George Henschel. But the picture which gave rise to the most spirited discussion at this time was the "Carnation, Lily, Lily, Rose", exhibited at the Royal Academy of 1887. It was bought for the Tate Gallery as the Chantrey purchase of that year. The first of Sargent's paintings to be acquired by a public museum, it has remained a strong popular favorite, uniting the suffrages of all sorts and conditions of men. The two little girls in white who figure in this picture were the daughters of Fred Barnard, the illustrator, and the original sketch for the painting was made at Broadway, in 1885. In a letter from Abbey to Charles Parsons, written in September, 1885, he says:

"Sargent has been painting a great big picture, in the garden, of Barnard's two little girls in white, lighting Chinese lanterns hung about among rose trees and lilies. It is seven feet by five, and as the effect only lasts about twenty minutes a day —just after sunset—the picture does not get on very fast." In another letter, dated October, 1886, Abbey states that Sargent has "almost finished his large picture of the children lighting lanterns hung among flowers", which in fact was not exhibited at the Royal Academy until 1887.

Whistler is credited with a puerile *mot* about this painting —he called it "Darnation Silly, Silly Pose," so it is said. It is

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quite possible that he was not the author of this burlesque title. In 1924 I asked Sargent if he had heard of the quip, and he nodded, saying, "It does not sound like Whistler."

Among the portraits made in 1886 and 1887 were those of Mrs. Wilton Phipps and her grandchild, of Mrs. Harrison, of Mrs. and Miss Burckhardt, and of Mrs. Charles P. Curtis. The portrait group of Mrs. Burckhardt and her daughter (Salon of 1886) brought to view again the same young person whose full-length likeness had been first shown in the Salon of 1881, that is, when she was five years younger—the "Girl with a Rose" which so captivated Henry James. This group was received by the Parisian critics with marked approbation. The comments of Paul de Labrosse in the *Revue Illustrée* were especially significant as indicating the increasing respect with which the French reviewers noted the solid qualities of Sargent's talent at this period. To say of the painter, as M. de Labrosse said, that the superior nature of his mind gave him the power of combining lightness of handling with depth of sentiment, was a sincere and emphatic tribute such as few of the writers of the time had been moved to pay. The acumen of the declaration was strikingly confirmed by the subsequent appearance of the portrait of Mrs. William Playfair and that of Mrs. H. G. Marquand. In both of these works it was made manifest that the gift of a light touch may coexist with the most serious sentiment.

In the year 1888 Sargent made one of his most fruitful

sojourns in America, spending most of his time in Boston, where he had a number of portrait commissions. During his absence from London, Abbey made use of his studio in Tite Street. The Boston people who sat to Sargent included Mrs. Gardner, Mrs. Inches, and Mrs. Brandegee. Late in December a "one-man show" of his paintings was opened in the gallery of the St. Botolph Club, Newbury Street, where a score of his works were on view for a fortnight. This was the first special exhibition of his pictures ever held. The collection contained several portraits that he had just completed in Boston, in Frederic P. Vinton's studio and in Mrs. Gardner's house, together with a number of those which had been painted in Paris and London—"El Jaleo", which had been purchased by the Honorable T. Jefferson Coolidge; the large square picture of the Boit children; the portrait of Mrs. Boit; and three or four of the smallish figure pieces from Italy, painted in 1886.

"No American has ever displayed a collection of paintings in Boston having so much of the quality which is summed up in the word *style*," wrote the critic of the *Daily Advertiser;* "nothing is commonplace; nothing is conventional. The personal note is always felt; at first and at last it is what impresses. This style is generally, and in the best examples invariably, elegant and distinguished. One is conscious of being in good company." Naturally, the large picture of the Boit children came in for especial admiration.

Over the full-length portrait of Miss Ellen Terry, which was painted in 1889 and exhibited at the New Gallery, the London public and press made a great ado. It was what the English people call "the picture of the year." Whether the inscrutable expression of the eyes was due to "the sudden perception of some startling vision", or to the effect of the footlights, there was something about it that was sure to arouse no end of speculation and controversy. "Opinion rages around it, and it enjoys the distinction of being the best-hated picture of the year," said the *Saturday Review*. It was "full of genius", and yet it was "wholly pleasing to the senses of but few." According to the *Athenaeum*, it seemed to have been studied "in a theatrical spasm of rare force"; it was "painting for the pit!" The paradoxical author of "Letters to Living Artists" found the picture brutal in its vigor, daring to the verge of reckless charlatanism, and, at the same time, "a splendid victory for the new school." It is now in the Tate Gallery.

Among the portraits painted in 1889 was that of George Henschel. Soon after it was completed, Mr. Henschel left England for America, and on the eve of his departure he wrote to thank the artist. Sargent replied as follows:

My dear Henschel,—If I had not a sitting to-morrow morning from Irving, I should come and say good-bye to you for the pleasure of seeing you once more. I thank you for having written and must tell you what a great pleasure it has been to me that my venture of painting you has resulted in such a generous expression of satisfaction on your part, greater

than I have ever met with, and that with *my* means I have given you the pleasure that you always give me with *yours*. And I should be quite satisfied with my portrait if it created in you the sentiment of sympathy which prompted me to do it. . . .

The sketch portrait of Sir Henry Irving also belongs to this period. The London *Times* is our authority for the statement that Sir Henry so disliked the portrait that he cut it into pieces. At the Royal Academy banquet of 1889, Irving, who was one of the speakers, said:

Some years ago, a great painter, who is still amongst you in all the vigor of his genius, was good enough to commit me in my habit as I lived to his undying canvas, and, while I gave him a world of trouble as a sitter—I believe that is the technical term, though I well remember standing the whole time (laughter)—he had sufficient charity left to compliment me on the disordered remnant of my personal charms (laughter).

Late in the summer of 1889, Sargent with his mother and his two sisters took Fladbury Rectory, near Pershore, for three months—a beautiful terraced house above the Avon, about seven miles from Broadway, on the line between Worcester and Oxford. In this place they entertained a number of guests, among them Edwin Abbey, Alfred Parsons, Paul Helleu, Miss Violet Paget ("Vernon Lee"), Miss Flora Priestley, and others. In September, we find Abbey writing from Fladbury Rectory:

There are lots of girls in the drawing-room. . . . Little

Miss Playfair is here too, and plays the piano remarkably well. . . . Here, John thinks just of nothing at all else [but his painting], and is always trying and trying and working at something. . . . He is absolutely sincere and earnest. He is coming to America with Alfred and me, and we must find a place somewhere in which to work. . . . Last night we—John and I—talked about what we ought to do until away on in the small hours—talked and talked, and I am always refreshed by him. . . .[1]

Of the guests who were at Fladbury that summer, M. Paul Helleu with his wife was sketched by Sargent while in the act of making a study himself on the banks of the Avon; and Miss Flora Priestley's portrait was made by Sargent somewhat later; this latter canvas was the "Portrait of a Lady" shown at the then newly formed New English Art Club in 1896, a work which drew an elaborate and fervent critique from George Moore. An interesting passage from this review of Mr. Moore's will be found in the catalogue.

Sargent's frequent voyages to America during the thirty-odd years of his London sojourn were undertaken both for business and pleasure. He was never idle for long, on either side of the ocean. The record of his vacation travels is interesting. Between 1884 and 1916 he crossed and recrossed the Atlantic not less than a dozen times, besides making journeys to Italy, France, Spain, Norway, Switzerland, Morocco, Egypt, Palestine, Turkey, Greece, Corfu, Austria, the Tyrol, Portugal, Belgium and Holland.

[1] E. V. Lucas' biography of Edwin A. Abbey.

To the country of his birth he returned again and again. Many of his most interesting and delightful subject pictures were painted there, notably the Venetian scenes of 1886, and the incomparable diploma work of 1900, "A Venetian Interior",[1] now in Burlington House. When one contemplates such pictures as the "Street Scene in Venice", the "Venetian Bead Stringers", the "Venetian Water Carriers", and the "Venetian Glass Workers", some regret must be felt that so much of his time and energy were given to portrait painting. But, on the other hand, the observer who scrutinizes with care all his *œuvre* of fifty years or so will come to agree with Mr. Cortissoz's verdict that "he has the masterful accent of the man born to paint portraits, born to draw from each of his sitters the one unforgettable and vital impression which is waiting for the artist." Moreover, we cannot ignore the fact that the qualities of searching veracity, of intimate expression, that were developed through so many years of severe discipline in the making of portraits, are in the last analysis identical with the rarest excellences of his *genre* works, and give to them their highest and most lasting interest.

[1] Now entitled "Interior of a Palazzo in Venice."

III

CARMENCITA—MURAL PAINTINGS ORDERED—FAIRFORD —EGYPT AND GREECE—BEATRICE GOELET— ACADEMICIAN—1890–1897

THE contemplated trip to America of which Abbey spoke in his letter took place in 1900. It was an eventful journey. New York, Philadelphia and Boston were visited, and united in doing honor to both Sargent and Abbey. Sargent painted the celebrated picture of Carmencita, the popular Spanish dancer, which he sent to the exhibition of the Society of American Artists, in New York, and which was later bought by the French Government for the Luxembourg Museum. Many artists consider this work his masterpiece. He also made in New York his portraits of three famous American actors, Edwin Booth, Joseph Jefferson and Lawrence Barrett.

"Carmencita was a lovely creature who had just been brought over from Europe, and whose dancing had set the town on fire in that Age of Innocence of New York," wrote H. I. Brock in the *New York Times*. "Sargent had a studio for a while in Twenty-third Street. The Spanish jade was a very difficult subject. She would not keep still or pay attention to her pose. Sargent used to paint his nose red to rivet her

childish interest upon himself, and when the red nose failed he would fascinate her by eating his cigar. This performance was the dancer's delight. . . . There is another story about a grand party given at the much grander studio of William M. Chase, in Tenth Street, where there were Oriental hangings and all the artistic trappings of the period. Carmencita came to dance with her hair fearfully frizzled and much powder and paint. Sargent took a wet brush and brushed the hair as flat as he could get it, and then used a washrag upon the lady's make-up, while Carmencita scratched at his face like a tigress. After the job was done, Carmencita danced, and the guests threw not only their flowers but even their pearls at her feet. She kept the pearls."

Sargent was a close friend of Thomas Bailey Aldrich, and in her memoirs of her husband Mrs. Aldrich tells how Edwin Booth, when his portrait was to be painted by Sargent, was advised by Aldrich "to buy at once a piece of sandpaper, and, inside locked doors, to sandpaper his soul" . . . because "all secret sins or thoughts would be dragged squirming to the light." The portrait now hangs in the Players Club, New York. For it Aldrich wrote the poem which contains these lines:

> . . . A master's hand
> Has set the master player here,
> In the fair temple that he planned
> Not for himself. To us most dear
> This image of him. . . .

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LADY WITH A ROSE

[Miss Burckhardt]

Collection of Mrs. Harold F. Hadden, New York

In Boston, Sargent painted a number of portraits, among other things the fine full-length group entitled "Mother and Son"[1]—Mrs. Edward L. Davis and her young son Livingston Davis—which he sent to the National Academy exhibition, and which was shown later in many American cities. Other portraits of that year, 1890, were those of Mr. and Mrs. Peter C. Brooks and Miss Brooks, painted in West Medford; Mr. George Peabody of Salem; Mr. and Mrs. Benjamin Kissam; Senator Henry Cabot Lodge; Mrs. Francis H. Dewey; Miss Katherine Pratt; and Mrs. Augustus P. Loring.

In Philadelphia, Sargent and Abbey were the lions of a crowded and brilliant reception at the Art Club of Philadelphia; and in the spring, in New York, Abbey's wedding occurred, at which Sargent acted as one of the ushers. To crown all, the trustees of the Boston Public Library commissioned Sargent and Abbey to paint the mural decorations for two of the principal rooms of the great monumental library which had just been erected in Copley Square from the designs of McKim, Mead and White.

The two friends returned to England with their minds full of projects for the important public commission which opened up to them such a grand opportunity in a new and untried but inviting field of art. From this time forth a large part of Sargent's attention and energy were dedicated to the mural

[1] Said to have been painted in the Davis carriage house, which was used because of the excellent light there.

work that had been confided to him by the Boston people. As he thought out his plan, and progressively realized all its extraordinary possibilities, he became more and more engrossed in it, and correspondingly resolute in the purpose of making it his *magnum opus*. With characteristic thoroughness he studied the literature of his chosen theme, and perceived with ever-increasing enthusiasm how admirably it lent itself to mural painting.

After his marriage Abbey moved from Broadway to a new home, Morgan Hall, Fairford, Gloucestershire, and there he proceeded to fit up a huge studio, where he and Sargent set to work upon their return from the United States, preparing the preliminary studies and cartoons for the Boston Library decorations. Sargent ran down from London several times, once bringing Mr. McKim, the architect, with him, and early in November, 1890, he came to stay, and to work daily in the big studio. He now became a regular inmate of Morgan Hall, his custom being to go up to London only for the season, to paint portraits, then to make a vacation trip abroad in the late summer months, returning to Fairford in the autumn and working there until spring. This programme, with some slight modifications, was continued for about four years, from 1890 to 1894.

In 1891 he made a journey to Egypt and Greece for the purpose of studying the ancient pictorial and plastic conceptions of the gods and goddesses of idolatry and polytheism

—Neith, Phâraoh, the Assyrian king, Pasht, the Sphinx, Thammuz, Astarte, Moloch, Isis, Osiris and Horus—that were to be introduced in the lunette and ceiling at the north end of the hall in the Boston Library. This was the first part of the series of mural paintings illustrating the history of the Jewish and Christian religions. All this old material he succeeded in revivifying by his originality of treatment. It is an interesting indication of the widely various sources from which he drew his conceptions that he should have derived his ideas of Astarte's character from Flaubert's "Salammbô", while he utilized as the model for the moon goddess's personal appearance an archaic statue in Athens; and it is not less interesting as a sidelight upon his ways of doing things that he should have made the original study of Astarte in one day. This fine study is now in the Gardner collection at Fenway Court.

But he did not confine his attention to the pagan deities while he was in Egypt and Greece. He made a number of good sketches and studies. Notable among these was the full-length nude study of an Egyptian girl which he sent to the exhibition of the New English Art Club in 1892 and which was subsequently shown at two world's fairs and many other important exhibitions. He also made sketches of a Fellah woman, a Bedouin Arab, the Temple of Denderah, a group of Egyptian indigo dyers, and the Erechtheum, all of which were seen at the Copley Hall loan exhibition of 1899.

The portraits of 1891 included several works of capital importance. Chief among these was the fascinating Beatrice Goelet, one of Sargent's most charming pictures of children. He is universally acknowledged to be exceptionally happy in his paintings of little folk, and it is obvious that he brought to tasks of this nature much sympathy and understanding. Nothing that he has done in this particular line has greater charm or a more complete simplicity of spirit than the Beatrice Goelet. Then there were the portraits, all of them admirable, of Mrs. Manson, Mrs. Hemenway, Lady Hamilton, Miss Helen Dunham, and the unnamed "Young Girl" which appeared at the New English Art Club and excited the curiosity and admiration of all who saw it. "A most enchanting young girl," wrote one of the critics, "looking dreamily and unsuspectingly before her out of widely opened brown eyes like those of a gazelle."

Another voyage to America was made in 1893, the year of the Columbian Exposition in Chicago. In the art galleries of the exposition Sargent was represented by nine paintings—the Ellen Terry as Lady Macbeth, the "Mother and Child" (Mrs. Davis and her son), the life study of an Egyptian girl, the portraits of Miss Dunham, Miss Pratt, Mrs. Inches and young Homer Saint-Gaudens. The last-named canvas was of this same year. Other portraits of 1893 were the likenesses of Lady Agnew, Mrs. Hammersley, Miss Chanler (Mrs. Chapman), and Mrs. Lewis. The portrait of Homer Saint-

Gaudens was given to his father, the sculptor, by Sargent, in exchange for the fine bas-relief portrait of Miss Violet Sargent (Mrs. Ormond), representing the lady at full length, in profile, playing the guitar. The portraits of Lady Agnew, Mrs. Hammersley, and Mrs. Chapman were, each of them in its own way, triumphs for the artist. The Lady Agnew in especial may be unquestionably classed among the most sympathetic portrayals of feminine character that Sargent has achieved. All three of these fine portraits, first seen in London and New York, were brought together later in the great Sargent loan exhibition at Boston in 1899.

Meanwhile work on the Boston Library paintings went on steadily in Abbey's big studio at Fairford. Abbey occupied one end of the room and Sargent the other. Sargent's first section, intended for the north end of the hall, was completed in 1894, and was shown at that year's Royal Academy, where it aroused extraordinary interest. In the following spring, 1895, this part of the decoration was put in place in the library —a lunette, a frieze, and a section of the ceiling. Both Sargent and Abbey went to Boston to attend to the installation of their mural works, and they were received with all the honors that their modesty would allow. The Papyrus Club gave them a complimentary dinner at the Revere House, at which the writer had the privilege of sitting next to Sargent at table. Sargent had stipulated that he was not to be called upon to make any address. He was not garrulous; but we talked over

some books we had been reading, among the rest Pierre Loti's works. He made no allusion to his own work except in answer to direct questions. In reply to a query as to a certain portrait, he dismissed it by saying, "Ah, that was not a very good one." When asked why he elected to have the lighting of Sargent Hall so dim, he explained that he preferred it so because when he saw the paintings in the crude light of the Royal Academy galleries "the things did not look well." In his quiet way he was in all such matters as immovable as the celebrated rock in Sir Walter Scott's "Lady of the Lake." When he saw fit to violate certain traditions of mural painting, he had definite reasons which were valid to him, and he did not argue the case. The innovations that he introduced were not adopted without due thought and premeditation, and he was always content to leave such things to the test of time.

In a letter written at Biltmore, North Carolina, in 1895, addressed to Sylvester Baxter, who had made some inquiries about the Boston Public Library decorations, Sargent explained that the three black Egyptian gods under Moloch were Isis, Osiris and Horus. "The middle one," he continued, "is Osiris, and it is his large head-dress that makes you think he has three heads." Here he made a hasty pen-and-ink sketch of Osiris' head. "The Assyrian god with a vulture's head," he went on, "is simply a protecting genius, as one sees them in the Assyrian bas-reliefs. Don't say much about him! or about the corresponding padding in the Egyptian corner.

Those corners had to be filled!" . . . The original of this letter is now in the possession of Mr. Frederic Allison Tupper. The gentle manner in which Sargent corrected Mr. Baxter's mistake is not less noticeable than the candor with which he alluded to the padding in the corners. This note is interesting for the light it throws on certain minor problems that confront the mural painter, and the purely technical way in which they are commonly met.

Sargent painted several portraits before returning to London. He went to Biltmore, North Carolina, and there painted the likenesses of Mr. George Vanderbilt, the owner of that superb estate, of Mr. Richard Morris Hunt, the architect, and of Mr. Frederick Law Olmsted, the landscape architect. His full-length portrait of Miss Ada Rehan was first exhibited in 1895, and the same year saw the appearance of the full-length of W. Graham Robertson, but the most widely discussed and characteristic work of that year was the portrait of Coventry Patmore, which is now in the National Portrait Gallery, London. "The most electrifying portrait in the Academy," was the declaration of one of the London critics; and Mrs. Meynell thought that the poet's vitality wore an aspect too plainly of mere warfare. In his life of Patmore, Basil Champneys relates that when the work was finished and he went down to Lymington to see what the sitter called "the best portrait which Sargent, or probably any other painter, had ever painted", it struck him as inclining toward caricature.

When Patmore asked him for his opinion, "I told him," says Mr. Champneys, "that if the picture had been extended downwards there must have appeared the handle of a whip, and that he would then have been fully revealed as a sort of Southern planter on the point of thrashing his slaves and exclaiming 'You damned niggers!' Patmore was pleased. He always delighted in any tribute to his grasp of active life, and prided himself on his power of dealing blows to the adversary."

Few things are more significant in the record of Sargent's steady advance to a position of assured ascendancy than the whole-hearted admiration of his professional colleagues in London and the falling into line of certain of the art critics who had begun by throwing cold water on his work. George Moore, for instance, admitted that he had hesitated, but the picture of Miss Priestley completely won him, and his praise was the more impressive because of the sincerity of his tone and the knowledge he possessed concerning ways and means. Sargent had been made an associate of the Academy in 1894; and the year 'ninety-seven was signalized by his election as Royal Academician in England and as National Academician in America. These honors are not lightly esteemed by most artists, however much outsiders may pretend to despise them. Several important reforms in the management of the exhibitions of the Royal Academy are credited to his influence. The number of pictures hung was reduced, so that the walls were not crowded. The sculpture was installed in a much better

THE BOIT CHILDREN

Courtesy of Museum of Fine Arts, Boston

manner. A broader spirit began to prevail in respect of recognition of the newer schools. When he became a member of the Council, he spent much of his time at the meetings making sketches of the heads of his colleagues or jotting down graphic memories of his travels. Whether he followed the business of the meetings his fellow members were never quite able to decide. When he read his discourse on Sir Joshua Reynolds before the Royal Academy, he was so much affected by his constitutional shyness that a good many of his audience failed to hear a scholarly and profound critical study.

This year of 1897 was also signalized by the appearance of several important portraits, among them the extremely brilliant group of Mrs. Carl Meyer and her two children. This canvas had all the most captivating qualities of the best examples of his art. The other portraits of 1897 included those of the Honorable Laura Lister, the little five-year-old daughter of Lord Ribblesdale; Mrs. George Swinton; Mr. and Mrs. Phelps-Stokes; and Henry G. Marquand, the president of the Metropolitan Museum of Art, New York.

In respect of character-reading, the Marquand portrait, and that of Francis C. Penrose, which followed it only a year later, were conspicuously successful, the subjects being of a strongly accentuated type of the intellectual and cultured class. When confronted by the physiognomy and personality of an individual of this kind, Sargent's interpretation became exceptionally lucid and complete; for his objective grasp of

the aspect of a personage of sensibility and intelligence was unconsciously reinforced by a profound instinctive respect. This was the case not only with the Marquand and the Penrose portraits of the late nineties, but also with the Higginson (1903) and the Jenkinson (1915). Of the latter, Sir Claude Phillips wrote, "What he especially emphasizes here is the man of letters, the man of lofty and leisurely thought," and he believed the conception explained not only the individual and the moment but the type.

Shall we say that this achievement involves insight and psychology, or shall we be satisfied with the simpler matter-of-fact theory that it is merely the result of the painter's extraordinary observation of externals? The latter hypothesis seems prosaic, and there are those who credit Sargent with imagination, sympathy, passion, and all sorts of mental and emotional powers to divine the inner and unseen things of the spirit. But the more plausible and natural explanation of all that is most excellent in his portrait work is summed up in Kenyon Cox's estimate, that Sargent, like other artists, paints his impression, and paints it frankly, directly, without brooding and without reservation, leaving the psychology for those who shall look at the picture.

IV

THE WERTHEIMER FAMILY PORTRAITS—COPLEY HALL EXHIBITION—CANARD—1898–1899

MR. ASHER WERTHEIMER was a wealthy and successful art dealer in London, whose patronymic and appearance sufficiently indicate his race. His silver wedding was to occur in the year of grace 1898, and he wished to celebrate the occasion by having the portraits of himself and his wife painted by the most distinguished of living painters. The portraits were painted, and made their appearance in the Royal Academy exhibition of 1898. Later these were followed by portraits of the children of the worthy couple—a numerous and interesting company. It is perhaps a question whether Mr. Wertheimer could have foreseen how celebrated the Wertheimer portraits were to become, but at all events he had the sagacity to realize something of the *éclat* that would be shed upon himself and his family by having all the members of his lively household painted by Sargent. Nor was he in the least daunted by the frank presentment of his own countenance. Perhaps it would be nearer the mark to say that his appreciation of the intrinsic artistic qualities of the canvas outweighed whatever sensitiveness he

may have felt about the candor with which the painter had shown him to the world. This candor seemed to some observers to verge upon disdain; but we may be sure it was not intended so. There is a legend to the effect that Sargent once said that every time he painted a portrait he made a new enemy. If he ever said so, it must have been in jest. He was not the man to violate the unwritten laws of courtesy; as Mr. Cortissoz truly remarks, he did not betray his sitters. As human documents his portraits, unflattering though they are, may be relied upon as authentic.

The wit of Mr. Dooley, in his pretended critique of the portrait of "the atrocious Higbie", was sadly misapplied. Mr. Dooley, or, rather, Mr. Dooley's creator, had been misled by gratuitous insinuations of a sensational press. To imagine Sargent as a hater of his kind and a ferocious satirist, looking for the marks of meanness and evil in the faces of his sitters, was the very height of absurdity. Yet this illusion had been fostered by certain critics, like Charles H. Caffin, who set Sargent down as wanting in sympathy, relentless, an exponent of the material and mundane, for the most part engrossed in his impression of externals.[1] There was just enough of truth in these negations to mislead the hasty reader, who without hesitation assumes that a painter of the material must be a materialist, an exponent of the mundane must be a hopelessly worldly character, and, worst of all, that an artist engrossed

[1] "The Story of American Painting", by Charles H. Caffin.

in externals must be superficial. It would be altogether too much to expect of the average layman that he should analyze the critic's statements and thus discover that the same remarks might be applied to any first-rate portrait painter.

The portrait of Asher Wertheimer "could stand beside a good Hals, in its vibrating energy and life", said the *Manchester Guardian*. "One is very conscious here of the duel between sitter and painter that resides somewhere in all Sargent's work. The great art dealer, cigar in hand, one finger in his pocket, stands squarely at his ease looking at this painter with a sagacious eye that has appraised the masterpieces of centuries of artists, and seems to be appraising posterity." Of the Wertheimer portraits as a whole the *Morning Post* said:

"They are not . . . of satirical intent; on the contrary, they have the truth, the dignity, and the seriousness of all Sargent's pictures, and Sargent found in these subjects a richness of character, almost Oriental, which greatly appealed to his fine sense of the picturesque in portraiture."

"A series of canvases which for decorative beauty and elegance, for momentariness, for sheer vitality, it would be hard to match elsewhere," wrote the late Sir Claude Phillips in the *Daily Telegraph*, 1923. "The greatest painting in the set, the one at the root of the whole scheme of family portraiture, is surely the famous portrait of the donor himself, the 'Asher Wertheimer,' which on its first appearance was the source of so much discussion. This picture is somewhat darkened by

time, and redder, too, in the flesh tones, with no appreciable loss, however, of expressiveness. Indeed, that element of the grotesque, of the caricatural, which some . . . imagined they detected in it, is no longer noticeable. The 'Asher Wertheimer' confronts the beholder on equal terms, not only living, but thinking."

The portrait of the two eldest daughters of Mr. and Mrs. Wertheimer, Ena and Betty, appeared in the Royal Academy exhibition of 1901. The group of three of the younger children, Essie, Ruby and Ferdinand, with their pet poodles, was shown in the New Gallery in 1902. The portrait of Alfred Wertheimer was exhibited the same year at the Academy. It would be difficult to exaggerate the sensation caused by this regal series of works. Their appearance may be said to have marked a climax in the career of Sargent as a portraitist. Several other portraits, which were not exhibited at the time, were painted for the Wertheimers—those of Edward, Conway, Alna and Hylda—while Mrs. Wertheimer's portrait was painted twice, the second version being much the more satisfactory.

"I know of no other collection of ancient or modern pictures," wrote Robert Ross, "in which you can realize every phase and subtlety of one artist's titanic achievement, his power of delineating youth, beauty, and middle age in both sexes." "It is in their negation of all things academic that the famous series of the Wertheimer portraits . . . constitutes

not only a monument to Sargent, but one to the art of a period," declares Royal Cortissoz.

In 1915 Mr. Wertheimer announced his intention of bequeathing to the British Nation his entire gallery of family portraits by Sargent. The bequest, however, was not to take effect until after the demise of Mrs. Wertheimer. Mr. Wertheimer died in 1918, at Cravenhurst, Eastbourne; and, after the death of his wife, in 1923, the entire series of portraits was hung in the National Gallery.

A drawing was published in *Punch* at this time, in which a group composed of Rembrandt, Van Dyck, Velasquez, Hogarth, Reynolds, Gainsborough and Lely, on the steps of the National Gallery, were shown saluting Sargent as he ascended the stairs on his way to the portal of the Gallery. Under the heading of "The Young Master", the chorus of Old Ones hailed the newcomer with a "Well done! You're the first master to break the rule and get in here alive."

In the House of Commons, on March 8, 1923, Sir J. Butcher, member for York, interpellated the Government on this subject, asking whether the Trustees of the National Gallery were authorized to exhibit the works of a living artist, and whether the Wertheimer portraits were to remain permanently in the National Gallery. In reply, Mr. Baldwin, Chancellor of the Exchequer, stated that the Wertheimer bequest was not subject to any formal conditions, but that Mr. Wertheimer had expressed the wish that the paintings might

be placed in the National Gallery; and that, while the usual practice was against exhibiting works by living artists, no rule existed which debarred the Trustees from this course. The debate was continued by the member for Oxford University, who suggested that the Wertheimer portraits, which he characterized as "very clever but extremely repulsive", might be placed in a special gallery. His remarks at this point were interrupted by laughter and cheers, amidst which the episode came to an abrupt close.

The sequel to all this pother was the announcement that Sir Joseph Duveen, the senior member of a famous firm of art dealers, had offered to the nation as a gift a Sargent Gallery in which all the Sargent portraits in the possession of the public might be hung together, the understanding being that this gallery should be in a new wing of the Tate Gallery. This generous offer was accepted by the Government. Sir Joseph Duveen was extending his previous gift of galleries for modern foreign art, following the example of his father, who presented the Turner wing in 1910. The new galleries will be opened during 1926. The pictures selected to be placed in the proposed Sargent Gallery include not only the Wertheimer family portraits, but also the full-length portrait of Lord Ribblesdale and the celebrated portrait of Miss Ellen Terry as Lady Macbeth; and it is quite probable that other Sargents owned in England may be ultimately added to the collection.

In conversation with Mr. Sargent regarding the debate in

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A VENETIAN INTERIOR

Courtesy of Carnegie Institute, Pittsburgh

the House of Commons, in 1923, I quoted to him the remarks made by the member for Oxford University and asked him if he did not agree with me in considering all such comments on the personal appearance of sitters contrary to the rules of courtesy. He assented emphatically. As it happens, this was not the first time that tactless individuals had overstepped the bounds that separate legitimate criticism from rude personalities at the expense of sitters. For example, when the Meyer group was exhibited, in 1897, the writer for the *Spectator* expressed the opinion that "even Mr. Sargent's skill had not succeeded in making attractive these over-civilized Orientals." And an American writer, evidently desirous of pointing a moral, held up Mrs. Meyer as a sad example of the frivolous devotee of society who leaves her children to the care of menials, occasionally posing as the affectionate parent—as in the picture—but without convincing anybody. Another impertinent commentator would have his readers believe that Sargent was a prophet, speaking words of truth and warning when he depicted "women who are possessed of grace of figure and loveliness of coloring, refinement and culture, yet toward whom our hearts do not warm, who look out upon us through cold and selfish eyes"—women, in fact, whose gentler and sweeter qualities of character have been "crushed and killed in the battle for social glory and distinction." Telling the unpleasant truth about these pitiable women was, if you please, the great painter's chief title to distinction! Who

were these heartless butterflies of fashion, these cold and selfish climbers? Our earnest moralist named no names, leaving us to guess the identity of the wretched creatures.

Even such a qualified critic as D. S. MacColl was capable of writing, in the *Saturday Review*, 1898, that "in all the history of painting hostile observation has never been pushed so far as by Mr. Sargent." He went on to explain, "I do not mean stupid deforming spite, humorous caricature, or diabolic possession, the sending of a devil into a sitter: rather a cold accusing eye bent on the world. . . . Mr. Sargent, in a word, is an artist of rare capacity, but has a temperament not commonly associated with artistic power, belonging rather to the prosecuting lawyer or denouncing critic. Hence the mixture of feelings with which one regards his work, first repelled by its contempt, then fascinated by its life and constructive ability."

Such accusations, coming from a responsible source, call for serious consideration. Among the impossibilities that are asked of artists, few are more preposterous than that the portrait painter should be expected to admire, respect, like, or understand equally well all of the hundreds of sitters that come within his ken. In a comprehensive view of Sargent's portraits, taking in all phases of his work in this line, one may find isolated examples that appear to lend some color of plausibility to Mr. MacColl's animadversions; at the same time the candid critic must think twice before he employs such terms as hostile

observation, a cold accusing eye, contempt, or the spirit of the prosecuting lawyer. These are not the words to be used in defining Sargent's mental attitude towards his sitters. If in any of his portraits he failed to do justice to the subject, through lack of sympathy, let it be laid to his temperament, not to his intention; for no one could come into contact with him without feeling that he was a gentleman, and it would not be possible for a gentleman to forget that *noblesse oblige*.

"Sargent is marvellously strong this year," wrote Abbey in a letter to one of his friends, in 1898. "One doesn't know where he will stop. There is a deeper note in some of his portraits than he has heretofore touched. He is the same generous, simple-minded fellow, with all his magnificent position."

The portraits of that year, besides the Mr. and Mrs. Wertheimer and the F. C. Penrose, were those of Lord Watson, Mrs. Ralph Curtis, Sir Thomas Sutherland, Johannes Wolff, Mrs. Anstruther Thomson, Mrs. Ernest Franklin, and Mrs. Thursby.

In 1899 came the memorable Copley Hall loan exhibition in Boston, the most important and comprehensive showing of Sargent's works ever made. This exhibition was held under the auspices of the Boston Art Students' Association, which a little later became the Copley Society of Boston. It contained fifty-three oil paintings, forty-one sketches, and sixteen drawings, a total of one hundred and ten works, and it ran for three weeks, from February 20 to March 13. With the single ex-

ception of the Whistler memorial exhibition held by the same society, this was the most notable one-man show ever seen in the United States. The occasion unquestionably served to augment Sargent's international renown. It was the artistic sensation of the year, and its echoes were heard afar long after the doors were closed.

In London, the same season, the fine portraits of General Sir Ian Hamilton, Miss Octavia Hill, Mrs. Charles Hunter, Lady Faudel-Phillips, and Miss Jane Evans kept alive the interest of the public and showed that the artist's right hand had not "forgot her cunning." In the meantime Sargent was working hard on his Boston Public Library mural decoration —the second part, for the south end of the hall, the central feature of which was to be the sculptured high relief of The Crucifixion. In April, 1899, Augustus Saint-Gaudens wrote from Paris:

"Sargent has been here recently, and I saw a good deal of him during his visit, as he came to see me about the enlargement of his Crucifixion for the Boston Library. It is in sculpture and is to go directly opposite the Moses. He has done a masterpiece. He is a big fellow, and, what is, I'm inclined to think, a great deal more, a *good* fellow."

A day or two after the above-mentioned letter was written, a painful sensation was caused in America by the appearance in the daily newspapers of the following cablegram sent by the Associated Press from London:

London, April 13.—John S. Sargent, the American artist, died here to-day after a short illness. During the past fortnight Mr. Sargent has been working very hard as a member of the hanging committee of the Royal Academy, passing upon pictures for the forthcoming show. Only a few days ago he appeared to be in good health, but complained of great fatigue.

It may be fancied with what flaring headlines this false report was published and with what consternation it was received. The denial, accompanied by an explanation to the effect that some other artist named Sargent had passed away, followed hard upon the heels of the original canard, but not before many of the enterprising newspapers had printed long obituary notices.

V

"THE THREE GRACES"—DIPLOMA WORK—A YEAR OF TRIUMPHS—BOSTON EXHIBITION OF 1903—PALESTINE—ITALY—1900–1913

THE outstanding picture of 1900 was the portrait group of Lady Elcho, Mrs. Tennant and Mrs. Adeane, the three daughters of the Honorable Percy Wyndham—a group that the public insisted on calling "The Three Graces." It created a veritable furore in the Royal Academy. A throng stood in front of this large painting day after day during the entire continuance of the exhibition. "The world raved about it," says Royal Cortissoz; the world couldn't help itself, the thing was so brilliant, so captivating in its sweep and splendor. "A superior work of genius," wrote the London correspondent of the New York *Tribune;* "it is a masterpiece of the art of portraiture in this or in any other age." The only point open to question was the arrangement of the group; it was entirely unconventional, but, at the same time, smacked a little of artifice even in its departure from precedent. Kenyon Cox, with his customary shrewdness, has pointed out that when Sargent was called upon to invent a natural grouping of several figures, as in this

canvas, there was a relative inferiority to his own best, so that such groups, with all their brilliancy and the great beauty of the several parts, are not so satisfying as his single portraits or his pictures.

Comparatively unremarked in that same Academy exhibition was the smallish diploma work, "A Venetian Interior", which now hangs in the Diploma Gallery of Burlington House. Herein were seen by those who had eyes to see the finest and most personal qualities of the painter's art at its best. "It is quite astounding in its superb command of craftsmanship and its acute observation of subtle gradations of tone and color," said a writer in the *Magazine of Art*. "It is perfect in taste, and, despite the smallness of its scale, has breadth and dignity of an almost monumental kind. To find any other living artist who would rival or even approach it would be a task of considerable difficulty." This eulogy, fervent as it sounds, was not at all extravagant. The room here represented was the grand sala of the Palazzo Barbaro, and the four figures in it were those of the members of the Curtis family of Boston, friends of the artist. Into this interior with figures Sargent has put, with the utmost freedom and spontaneity, the accumulated knowledge of thirty years of painting and all the magic of his exquisite touch, that touch which in its lightness and rightness is his mark of unique distinction.

The year 1900, so rich in achievement, saw also the portraits of the Earl of Dalhousie, Governor-General of India;

of Lord Russell of Killowen, the Lord Chief Justice of England; of Sir David Richmond, Lord Lieutenant of Glasgow; of Miss M. Carey Thomas, president of Bryn Mawr College; of the Honorable Victoria Stanley; and the second (bust-length) likeness of General Sir Ian Hamilton. A year of well-won triumphs.

Nor was there any falling-off in 1901. The Misses Wertheimer, exultant and almost aggressive in their intense vitality, swept the London people off their feet. "A vitality hardly matched since Rubens," admitted the dour Mr. MacColl. To the same period belong the portraits of the Honorable Mrs. Charles Russell, Sir Charles Tennant, Mrs. Garrett Anderson, M.D., C. S. Loch, Mrs. Cazalet and her children, Ingram Bywater, Sir George Sitwell with Lady Ida Sitwell and two children, the Duke and Duchess of Portland, etc.

This brings us up to 1902, when the three Misses Hunter, the three Ladies Acheson, and the three younger children of Asher Wertheimer vied with each other for the favor of a public which by this time flocked to the Royal Academy and the New Gallery mainly to see what new works Sargent had to show. It would be difficult to say which of these three large groups made the most pronounced sensation in the world of art. The portrait of the Ladies Alexandra, Mary and Theo Acheson, the daughters of Lord Gosford, was an outdoor effect, in a garden, with the trio of pretty young ladies in white muslin gowns grouped around an orange tree. The portrait of

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THE SULPHUR MATCH

[Cigarette]

Collection of Mr. Louis Curtis, Boston

the Misses Hunter, owned by Mr. and Mrs. Charles Hunter, of Darlington, Hants, depicted the three sisters sitting on a cushioned circular divan, turning their backs to each other. The portrait of the three younger children of Mr. Wertheimer, with their poodle dogs, appears to have been painted in the schoolroom, as a large globe is seen in the background. Among the other portraits of 1902 were those of Lord Ribblesdale, Alfred Wertheimer, Mrs. Leopold Hirsch, Lady Meysey Thompson, and several of the Endicott family, the most interesting of these being the fine likeness of Mrs. William C. Endicott.

There was also a delightful souvenir of the artist's trip to Norway in 1902, in the form of a landscape with one figure, "On His Holidays", showing a youth resting on the bank of a swift mountain stream where he has been fishing for salmon. Sargent's traveling companion on this trip to Norway was the late James McCulloch, a Scot who, after making a fortune in Australia, went to London and built for himself a fine mansion in Queen Anne's Gate, where he formed a celebrated collection of modern pictures. Long after McCulloch's death, his widow's beautiful house remained the resort of a select group of Academicians, Sargent being among the most welcome of the guests.

It was in 1902 that Auguste Rodin, the famous French sculptor, visited London and made the rounds of the Royal Academy galleries. He halted for some time before "The

Misses Hunter." Turning to a friend who accompanied him, he exclaimed: *"Voilà le Van Dyck de l'époque! Sargent n'a jamais rien fait de mieux que cela. C'est un bouquet de fleurs! C'est une composition de maître, sans effort. Il y en a une, mais on ne peut pas s'en apercevoir."*

After the London season was over, Sargent crossed the Atlantic again for the purpose of installing the "Dogma of the Redemption", with its high relief Crucifixion for the central motive of the theme, at the southern end of the hall in the Boston Public Library, and, incidentally, for the purpose of fulfilling a number of portrait commissions in Boston, New York and Philadelphia, where he was kept busy for several months. The fruits of this period of activity were rich and numerous. They completely filled the fifth gallery of the old Boston Art Museum in Copley Square in the spring of 1903. There were to be seen for the first time twenty portraits, including those of Major Henry L. Higginson, General Leonard Wood, James Whitcomb Riley, Mrs. Fiske Warren and her daughter, Doctor S. Weir Mitchell, Doctor Edward Robinson, A. J. Cassatt, Peter A. B. Widener, Mrs. Joseph E. Widener, Mrs. Charles P. Curtis, Mrs. J. William White, Charles M. Loeffler, Mrs. Gardiner G. Hammond, Judge W. C. Loring, and others.

At the Pennsylvania Academy exhibition of the same year several of the above-mentioned portraits of Philadelphia people were shown, also the portraits of William M. Chase

and James C. Carter; while the portraits of President Roosevelt, Honorable John Hay, Mrs. Joseph Chamberlain, Doctor J. William White, the Earl of Cromer, Lady Evelyn Cavendish (now the Duchess of Devonshire), were among the other productions of this prodigiously prolific period.

Returning to England, not to rest, but to paint more portraits, Sargent had ready for the Academy of 1904 the Charles Stewart, sixth Marquess of Londonderry, K.G., carrying the great sword of state at the coronation of King George; the Duchess of Sutherland; Sir Thomas Lane Devitt; the Countess of Lathom, and others; while at the New Gallery he exhibited the Sir Henry Lucy ("Toby, M.P."), one of the editors of *Punch*.

The following season his principal Academy exhibit was the large picture of Lady Warwick and her son, now the property of the Worcester Art Museum. We find him in the United States again in 1905. The interesting and admirably characterized portrait of Mr. and Mrs. John W. Field of Philadelphia, now in the permanent collection of the Pennsylvania Academy, and the finely constructed head of General Charles J. Paine of Boston belong to this time. To the Royal Academy of 1905 he sent the picture of the Marlborough family, a monumental work of great size and imposing effect, with Blenheim Palace in the background; the portrait of Mrs. Robert M. Mathias (a Vele Gonfie), who was one of the Wertheimers; and the Lady Helen Vincent; while to the

New English Art Club he sent the portrait of the illustrious singing master, Manuel Garcia, at the ripe age of one hundred and one years, and the portrait of Sir Frank Swettenham, late High Commissioner of the Malay States, in white uniform.

Late in 1905 Sargent departed for Palestine, intent on research connected with the Boston Public Library decorations. He stayed there several months during the winter of 1905–1906, and while there made a considerable number of sketches, studies and pictures of the Holy Land, including the "Mountains of Moab", "Gethsemane", "Syrian Goats", and "Padre Sebastiano."

His great portrait group of the four doctors of Johns Hopkins University, Baltimore, painted in London, was the *clou* of the Academy exhibition of 1906. It overshadowed his other contributions, which were, nevertheless, by no means negligible—the portraits of Lord Roberts in the full uniform of a field marshal, the Honorable Mrs. Frederick Guest, and Miss Maud Coats, then a young girl, now the Marchioness of Douro.

"John is very strong this year," wrote Abbey, who watched his friend's progress with ever-ready sympathy, "but his health is a bit impaired by a month's work on the hanging committee."

Nineteen hundred and seven is the date of the full-length President Eliot, painted for the Harvard Union; of the A.

Augustus Healey (Brooklyn Museum); of the self-portrait painted for the Uffizi Gallery in Florence; of the Lady Sassoon; of the Reverend E. Warre, headmaster of Eton; of the Mrs. Harold Harmsworth; and of the Lady Essex. Sargent's visit to America in 1907 was, according to my reckoning, the fifteenth or sixteenth in twenty consecutive years. These frequent voyages afforded him the very much needed breathing-spells that busy people will not take in any other way; during the few days of life at sea it was possible to forget for a while the importunate demands of portrait painting and all other work.

It is common knowledge that the portrait of President Eliot has been very severely criticized. In the catalogue will be found a mordant passage from an article in the *Harvard Graduates' Magazine*, in which the apparently inordinate height of the figure and the relative smallness of the head are among the things censured. It may be admitted frankly that the Eliot is not one of Sargent's happiest portraits of men, yet there was no ground for the insinuation as to the arbitrary, not to say arrogant, attitude of the artist, with which the writer of this review brought his article to an end. As to the *milieu* in which Sargent placed Eliot, that may be regarded as a mistake in judgment, but it was intended in good faith to give the work added dignity and impressiveness in consonance with the dignity and importance of the man and his office. On all accounts it is to be deplored that Sargent's Eliot is not one of

his master works. The men may without doubt be called two of the greatest Americans of their time. By some fatal mischance, the true causes of which we shall probably never know, they failed to get *en rapport* with each other.

Sargent's self-portrait, painted for the Uffizi Gallery, is a half-length, and as it represents his appearance at the age of fifty-one, it shows him at the full maturity of his powers, with the physiognomy and bearing of a man of solid character, intelligence and ability. During his visits to Italy in 1907 and 1908 he painted several interesting studies and pictures, which were shown at the New English Art Club. The most noteworthy souvenir of his Italian journeys was "The Fountain", a scene in the park of the Villa Torlonia at Frascati, now in the Art Institute of Chicago. Two other canvases, which have found their way into public collections, are "The Solitary" (or "The Hermit"), painted in the Val d'Aosta, which is owned by the Metropolitan Museum, New York, and "The Church of Santa Maria della Salute", which is in the Johannesburg Gallery.

Among the portraits of 1909 and 1910 were those of Mr. Balfour, the Duke and Duchess of Connaught, Mr. and Mrs. Pulitzer, Miss Mathilde Townsend, Miss Helen Brice, and the Earl of Wemyss. The last-mentioned work made a sensation, but his lordship did not like it at all, and was not in the least disposed to conceal his feelings in the matter. "One of the best things I ever did," Sargent said to Mr. Collins. The

reproductions make it look sketchy, but it is a vigorous, picturesque head, much in the style of the Coventry Patmore and Joseph Jefferson portraits, that is to say, slight, but living.

In 1909 Sargent made a trip to the Island of Corfu, where he painted several more of the striking impromptu studies which he habitually brought home from his foreign travels. In 1910 and 1911 he revisited Switzerland, where he made many of the exquisite water colors now in the Boston Art Museum. This group of landscapes with figures in which the doings of the two or three ladies who were his traveling companions among the Alps are recorded in that wonderful stenographic style of his, leaves little to be desired in the way of breadth, suggestiveness, or the expression of life, light and color. The lightness and certainty of his touch and the delightful playfulness of his mood in these spontaneous works are unique. More studied and ponderous pictures of the Swiss scene are the oil paintings, "Glacier Streams" (or "The Simplon"), in Mrs. J. M. Sears' collection; and "Reconnoitering", both of which give testimony to the painter's strong feeling for the grandeur of the mountains. "The Waterfall", exhibited at the Royal Academy of 1911, also painted in the Alps, revealed him, in the words of a writer for the *Studio*, as a landscape artist of the first rank.

In 1913 he revisited Spain, and among the subjects he found there was the "Hospital at Granada" (Royal Academy, 1913), which was bought at Christie's in 1924 for the Vic-

toria National Gallery, Melbourne. Other Spanish motives were "Spanish Gypsies", "Spanish Stable", "Moorish Courtyard", and "Weavers." The last-named canvas was acquired by the Freer Gallery, Washington. It represents several figures at work in a shadowed room, with a glimpse of a lighted courtyard beyond.

VÉNISE PAR TEMPS GRIS

Collection of Sir Philip Sassoon, London

VI

SOMEWHERE IN AUSTRIA—BOSTON LIBRARY MURAL WORK —ANOTHER ONE-MAN SHOW—THE CANADIAN ROCKIES—LAKE O'HARA—1914–1916

HENRY JAMES was an old and tried friend of the artist, and, it may be remembered, the famous novelist had been one of the earliest critics to appreciate Sargent's talents in the eighties. Only a short time before James' death in 1914 Sargent painted his likeness for the National Portrait Gallery, London. The painting was mutilated by a militant suffragette soon after it was placed on exhibition, but fortunately the damage was of a nature that permitted the canvas to be successfully repaired. The picture when subsequently exhibited at the Panama-Pacific Exposition of 1915 at San Francisco and at the Boston Art Museum in 1916 showed no signs of the slashing it had received.

After the London season, towards the end of July, Sargent, with two or three friends, went to the Austrian Tyrol for a vacation, intending to do some sketching. The war broke out on August 1. None of the party had a passport; none was able to draw any cash from the banks; and in consequence they were all obliged to remain where they were for some time. In

the obscure village among the Dolomites where they chanced to be staying, they were known, and one of the worthy Tyrolians hospitably took them in and cared for them during the long weeks of their enforced detention. At last the passports and money for which they had sent and for which they had impatiently waited so long arrived from home, and they were free to take their departure. As may be supposed, Sargent did not pass the time in idleness. Wherever he happened to be, he had his painting kit with him, and he could always find subjects to sketch that remain as pictorial records of his wanderings.

A cablegram to the American newspaper press, dated London, August 21, 1914, ran as follows:

John S. Sargent, the painter, is somewhere in Austria. His friends are greatly worried as to his safety. He was last heard from on August 4. Mr. Sargent had been painting in The Tyrol. He was accompanied by Major Armstrong, an Englishman. It is believed probable that he has been detained by the Austrian military authorities and not permitted to return to England.

When the exile returned in due time to London, he brought with him some of the strangest looking pictures he had ever painted. Strangest of all were the "Tyrolese Crucifix" and the "Tyrolese Graveyard." Less odd was the "Tyrolese Interior", now in the Metropolitan Museum, New York. By far the most pleasing to look upon was "Master and Pupils", now owned by the Boston Art Museum, which is conceived in an

entirely different mood and carried to an unusual degree of finish.

At the Panama-Pacific International Exposition of 1915 Sargent exhibited thirteen paintings. These included the early portrait of Madame Gautreau, the "Spanish Stable", the full-length nude study of an Egyptian girl, "Syrian Goats", the portrait of Henry James, the sketch of Joseph Jefferson, "Rose Marie", "The Sketchers", and "Reconnoitering." At the Royal Academy exhibition of the same year he exhibited the portraits of Earl Curzon of Kedleston and F. J. H. Jenkinson, the one a famous statesman, traveler, author, and administrator, former Secretary of State for Foreign Affairs, Viceroy and Governor-General of India; the other the librarian to the University of Cambridge, "the man of letters and the man of lofty thought."

In the spring of 1916, Sargent, having virtually completed the Boston Public Library decorations, begun nearly thirty years before, set sail for Boston, bringing with him the series of Madonna episodes for the walls and ceiling adjoining the sculptured Dogma of the Redemption, at the southern end of the hall; also the series of six lunettes illustrative of Judgment, Heaven, Hell, Law, Gog and Magog, and the Messianic Era. For some seven months after his arrival in Boston, in May (with the exception of a midsummer vacation which he spent in a trip to the Canadian Rocky Mountains and the Glacier National Park in Montana), he worked daily on the

the obscure village among the Dolomites where they chanced to be staying, they were known, and one of the worthy Tyrolians hospitably took them in and cared for them during the long weeks of their enforced detention. At last the passports and money for which they had sent and for which they had impatiently waited so long arrived from home, and they were free to take their departure. As may be supposed, Sargent did not pass the time in idleness. Wherever he happened to be, he had his painting kit with him, and he could always find subjects to sketch that remain as pictorial records of his wanderings.

A cablegram to the American newspaper press, dated London, August 21, 1914, ran as follows:

John S. Sargent, the painter, is somewhere in Austria. His friends are greatly worried as to his safety. He was last heard from on August 4. Mr. Sargent had been painting in The Tyrol. He was accompanied by Major Armstrong, an Englishman. It is believed probable that he has been detained by the Austrian military authorities and not permitted to return to England.

When the exile returned in due time to London, he brought with him some of the strangest looking pictures he had ever painted. Strangest of all were the "Tyrolese Crucifix" and the "Tyrolese Graveyard." Less odd was the "Tyrolese Interior", now in the Metropolitan Museum, New York. By far the most pleasing to look upon was "Master and Pupils", now owned by the Boston Art Museum, which is conceived in an

entirely different mood and carried to an unusual degree of finish.

At the Panama-Pacific International Exposition of 1915 Sargent exhibited thirteen paintings. These included the early portrait of Madame Gautreau, the "Spanish Stable", the full-length nude study of an Egyptian girl, "Syrian Goats", the portrait of Henry James, the sketch of Joseph Jefferson, "Rose Marie", "The Sketchers", and "Reconnoitering." At the Royal Academy exhibition of the same year he exhibited the portraits of Earl Curzon of Kedleston and F. J. H. Jenkinson, the one a famous statesman, traveler, author, and administrator, former Secretary of State for Foreign Affairs, Viceroy and Governor-General of India; the other the librarian to the University of Cambridge, "the man of letters and the man of lofty thought."

In the spring of 1916, Sargent, having virtually completed the Boston Public Library decorations, begun nearly thirty years before, set sail for Boston, bringing with him the series of Madonna episodes for the walls and ceiling adjoining the sculptured Dogma of the Redemption, at the southern end of the hall; also the series of six lunettes illustrative of Judgment, Heaven, Hell, Law, Gog and Magog, and the Messianic Era. For some seven months after his arrival in Boston, in May (with the exception of a midsummer vacation which he spent in a trip to the Canadian Rocky Mountains and the Glacier National Park in Montana), he worked daily on the

scaffolding in the library, modeling and gilding every least bit of ornament, repainting whole passages of his panels, attaching to them many yards of ribbed corduroy, so applied as to make the diffusion of light more interesting than from flat surfaces. It is no secret that he was reluctant to let the public see the work at Christmas time; he would gladly have spent another year over the installation.

With the unveiling, at the Christmas holidays, of the series of Madonna episodes and the six lunettes, the great artistic undertaking, so long in hand, truly a prodigious sustained effort, was all but completed. There remained to be filled only the three large panels on the east wall over the stairs. The achievement was received with well-nigh universal acclaim. The work, said Mr. Frederick W. Coburn, "is of our time and of all times." The artist had adduced "all the forces of a rich and powerful personality" toward the completion of his task. His vigorous mentality, complex and cogent, had with its strands "large wefts of imagination, fancy, sympathy, passion." He experienced the emotive urgencies which have marked the workmanship of the great artists of various eras. Mr. Ernest F. Fenollosa spoke of the decoration as "the unheralded leap of genius out of the dark." The idea was new, organic in its own right, winning its way with all parties in the teeth of theories, amid the wreck of traditions. "One marvels at the grasp of a mind which can grapple at once with two independent hosts of difficulties, think of such myriad rela-

tions in all their mutualities." Here, declared Mr. Fenollosa, imagination was demonstrated to be, not the antithesis of intellect, but its highest potency.

The pronounced originality of the decoration was recognized by all observers. In no respect was it more remarkable than in the fertility of invention. Old ideas were invested with new forms. They were composed, related, and combined in a thrilling ensemble. The final impression was of a work of prodigious ability and scholarship. The ancient traditions and doctrines were presented with a new note of eloquence, an accent preëminently personal and modern, but with more scientific and literary elegance and philosophic assent than naïveté. Wrought with all the resources of a great and shining talent, the tremendous scheme was carried out with an intellectual and aesthetic grasp of the highest order, with richness and splendor and unity. If it lacked the impassioned conviction and the ingenuous simplicity of the age of faith which gave birth to the mural paintings of the Renaissance, this was not to be imputed to the painter as a fault; he was, as always, himself, utterly sincere, unassuming, genuine; and all one could do was to accept gratefully what he had to give. "The aesthetic world is limited in its scope," says George Santayana; "it must submit to the control of the organizing reason, and not trespass upon more useful and holy ground."

For nearly six months, from May 10 to November 1, 1916, a special exhibition of Sargent's paintings was held in Gallery

IX of the Boston Art Museum, this being the fourth exhibition of his works to be held in Boston. The collection contained some relatively unfamiliar portraits and landscapes which had been shown at the San Francisco exposition in 1915, and of these seven were lent by the painter himself. The "Street Scene in Venice" was lent by Mr. Louis Curtis; the singular "Graveyard in the Tyrol" was lent by Mr. Robert Treat Paine, Second; "Glacier Streams" (or "The Simplon") was lent by Mrs. J. Montgomery Sears; "Low Tide, Cancale", was lent by Mr. and Mrs. Henry H. Sherman; and there were about a score of portraits, mostly of Boston people, making a total of thirty-two works.

A wholesome and fruitful interval in the toilsome year 1916 was the summer vacation trip to the Canadian Rocky Mountain region. Avoiding the moving army of tourists at Banff and Lake Louise, Sargent found his way to a retired camp on the banks of Lake O'Hara, far from the madding crowd, and there it was that he painted his gloriously beautiful landscape, "Lake O'Hara", which became the property of the Fogg Art Museum of Harvard University. He began to paint this picture on a gray day, when the scene was very impressive, but before he had got very far with it there was a change in the weather and the clouds rolled away. Came two or three brilliantly clear, sunshiny days. He changed his mind and made it an effect of sunshine. Then a spell of bad weather supervened, interrupting the work; but when the sun finally made

its reappearance he was enabled to finish the picture. During the stormy weather he made a water-color sketch of the subject as he had originally planned it, a gray-day effect. This belongs to Mr. Edward W. Forbes.

The sojourn at the Lake O'Hara camp is further commemorated in several other excellent pictures, including the "Rocky Mountain Group", owned by Mr. Thomas A. Fox, and the "Interior of Tent", owned by Mrs. John W. Elliot of Newport, both of which give an interesting idea of the kind of place the camp was and the gusto with which the painter responded to the call of the wilderness. "Two Girls Fishing", in the Cincinnati Art Museum collection, is another interesting souvenir of the same trip. Still another is the important landscape in Fenway Court, Boston, representing a beautiful waterfall in the Yoho Valley.

Water colors made at Lake O'Hara belong respectively to the Fogg Art Museum, Mrs. Brandegee of Brookline, and the Gardner Museum. Two of these depict the camp fire. In the Canadian Pacific series of aquarelles the justice of the observation, the swift and confident character of the handling, and the completeness and finality of the impression due to the rightness of relations between the parts, go very far to place these studies in the topmost rank.

The Rocky Mountain pictures were first shown at a special loan exhibition held in the Copley Gallery, Newbury Street, Boston, in aid of the American Ambulance Hospital in Paris,

in 1917. This was the fifth Sargent exhibition in Boston. The collection was composed of about a dozen oil paintings, half a dozen water colors, and thirty drawings. The private view was crowded, and in the midst of it, Sargent, who had probably been persuaded to be present rather against his inclination, beat a hasty retreat. A handsome sum was realized for the above-mentioned object.

MADAME X

[Madame Gautreau]

Courtesy of Metropolitan Museum of Art, New York
and William Heinemann, Ltd., London

VII

PRESIDENT WILSON—GASSED—ROCKEFELLER—CATHEDRAL OF ARRAS—THE ROAD—BRITISH GENERALS—MORE MURAL PAINTINGS—1918–1922

It will be remembered that Sir Hugh Lane had offered ten thousand pounds for a portrait to be painted by Sargent in aid of the British Red Cross. The offer was made in 1915, only a short time before Sir Hugh lost his life in the *Lusitania* disaster. No directions had been left as to what personage should be the sitter. Under these puzzling circumstances the decision was referred to the Court of Chancery, which, after deliberation, finally determined that the trustees of the National Gallery of Ireland were entitled, as residuary legatees under the will of the deceased, to nominate a sitter and to possess the portrait when finished. Acting under these instructions, the trustees then asked President Wilson to sit to Sargent.

The portrait, finished in 1918, was exhibited at the Metropolitan Museum, New York, and at the Royal Academy in 1919. It was generally considered one of the least admirable of Sargent's works, although it must be said that this opinion does not appear to have been unanimous. Sir Claude Phillips,

for example, called it a well arranged and satisfactory likeness; and a writer for the *Studio* considered it one of the best things that Sargent had done. It is now in its permanent home in the National Gallery of Ireland.

The two portraits of John D. Rockefeller which were painted at about the same time, and which were exhibited in New York, Philadelphia, Boston, Chicago, Detroit and Buffalo, in 1918, were also very severely criticized, some of the reviews going to great lengths in disparagement. On the other hand, there were those who found the two canvases full of interest as studies of character. The Boston *Transcript* went so far as to place them among the great portraits of modern times.

In the Corcoran Gallery at Washington there is a sketch portrait of Daniel J. Nolan, painted in 1917, and the history of the making of this head, as related by Mr. Coburn, is not without interest as revealing certain genial characteristics of the two men, the artist as well as the sitter. It appears that Dan Nolan, who was an expert restorer of pictures, received one day from Sargent the latter's early portrait of Frederic P. Vinton. The picture, made in the early eighties, had cracked badly, and Sargent wished to have it properly restored. This Dan Nolan did, making a good job of it. When he delivered it at Sargent's studio, he refused to take payment for his work, saying, "It's a tribute from one great artist to another!" This gesture rather pleased Sargent. At dinner with friends a few

days later he told about the incident, and remarked that since Dan refused to be paid in hard cash he must think of some way of rewarding him for his services. "Why don't you do Dan's portrait?" suggested one of the artists present. "There is nothing in the world he would treasure so much as that." "Do you really think he would care for it?" asked Sargent.

When the great painter proposed to Dan to make a charcoal head of him, Dan had the hardihood to offer an amendment, hinting broadly that he would prefer a sketch in oils. "Don't you like my drawings?" asked Sargent. "You know I love them, Mr. Sargent," was the reply; "but I am thinking of my descendants, and how your picture would be better kept for them. You see, my wife and I are both Irish, and in our household we sometimes have family discussions. Now, if she should throw her shoe at me, and it happened to go through your charcoal drawing, it would be spoiled forever, but if it just dented an oil painting, I could always fix that up as well as I did the Vinton." Sargent, who was not without a sense of humor, was amused, saw the point, and readily agreed to make the desired oil sketch. Across the top of the canvas is the inscription: "To my friend Daniel J. Nolan."

In 1918 Sargent received an invitation from the British Government to go to the British Front in Northern France and make some pictures to be added to the collection which was already in process of being formed for the Imperial War Museum in London. He proceeded at once to the seat of war,

where he passed a portion of the summer, moving from place to place in the quest for subjects. He made many studies and sketches, but few finished pictures. Among the localities visited in the course of his wanderings were Ypres, Arras and Poperinghe. The most important picture painted was "Gassed", which was exhibited at the Royal Academy of 1919, a work of monumental dignity and indescribable pathos, which Sir Claude Phillips called a very noble work, the greatest, on the whole, that Sargent had ever shown in England

"Of singular beauty and singular impressiveness is this halting, broken rhythm marked in the timid advance of the shattered band which but an hour before marched out in all the elastic gayety of youth and self-confidence. . . . Reticent as the artist has been in the expression of supreme tragedy—perhaps, indeed, on account of this very reticence—he attains to a height of pathos such as has not been reached as yet in any war picture," wrote Sir Claude in the *Daily Telegraph.*

The other English critics were equally warm in their praise. The reserve and restraint of the work, its impersonality, and total avoidance of the sentimentality that nine out of every ten painters would have been irresistibly impelled to lend to such a subject, were among the rare excellences pointed out by the reviewers. Tardily these men recognized the artistic virtue of temperance, the value of understatement. "It is thus that Piero della Francesca treated battles," quoth one of the scribes.

As Sargent had not impaired the nobility of the human

tragedy in "Gassed" by overemphasis, so in his "Cathedral of Arras" he instinctively avoided sentimentalizing the tragedy of ruins. It was left to the observer to supply whatever comments the shattered monument seemed to demand. As usual, the critics touched two extremes, on the one hand finding in this canvas much of that "grandeur of departed glory which clings about the relics of ancient Greece", on the other complaining of the coldness and objectivity of the conception.

A singularly uncompromising sketch called "The Road", which was acquired by the Boston Art Museum, had the most novel and unconventional veracity and the peculiarly Sargentesque earmarks that differentiate his work from that of other painters. This sketch was almost in monochrome, and, as the *Bulletin* of the Museum remarked, the hue of the earth seemed to have absorbed every fragment of other color. As a first-hand historical document relating to the war this peculiar dust-colored impromptu note must have a value and importance quite out of proportion to its modest dimensions and casual aspect.

Another painting of this period was entitled "Shoeing Cavalry Horses at the Front", dated 1918. This work was sent to the Grand Central Art Galleries, New York, by the artist, early in April, 1925, only a few days before his death, as his third contribution to the galleries, and was exhibited at the third annual founders' exhibition, in June, 1925. A brief letter from Sargent, notifying the manager of the galleries

life. In all ways he showed a characteristically tireless determination to perfect his work by endless study, experimentation and revision, with a view to bringing all its parts into harmony and unity.

When the Boston art critics were invited to a press view of the mural paintings in the Museum, in 1921, the assistant director handed to each writer present a succinct typewritten description of the panels with a semiofficial explanation of the symbolism. It chanced that one of the minor panels, depicting three graceful female figures in dancing postures, was without a title. Some one asked who these personages were supposed to be. "Ah, that I cannot tell you," said the assistant director; "I asked the artist that same question myself, the other day, and he answered, 'Oh, they're three blokes dancing!'" So long as the group fulfilled its decorative purpose, the identity of the three blokes was of no moment to him. This was an interesting sidelight on the spirit in which he had conceived the Museum decorations, which were so much less complicated in their symbolism than the Library paintings.

"Heroic, yet magnificently simple in design and execution," wrote Jean N. Oliver, "the purity and nobility of the classic is combined with that modern and highly original style, in both pattern and color, which has always distinguished this great master. In the present case it seems as if he had never felt the fatigue of the effort; the figures appear to have evolved themselves in their proper places; yet when one con-

CARNATION, LILY, LILY, ROSE

Courtesy of the Tate Gallery, London, and William Heinemann, Ltd., London

siders the five years spent by Mr. Sargent in planning and perfecting this stupendous work, the magnitude of the undertaking can be somewhat understood."

The Museum rotunda work was followed in 1922 by mural paintings in the Widener Memorial Library, Cambridge, commemorating Harvard University's participation in the World War. Two tall panels set in the round-arched spaces at either side of the doorway that opens into the library's memorial room depict respectively the young soldiers of the nation marching to the relief of the Allies and the conflict between Victory and Death. In the first-named panel, the symbolism is carried out with the aid of some first-rate realism. The American infantry marches to the Front, a serried mass of gallant, boyish figures, in the sober-hued olive-drab uniforms and soft hats, extending, as they pass, the hand of help to the symbolic figures of France, Belgium and Britain, while overhead waves a big American flag and soars the belligerent American eagle, looking uncommonly ferocious and formidable. There is something stirring in this half-allegorical and half-naturalistic work, with the manly youthful types of American soldiers, painted from life, for the most part portraits, with the national traits of eager, fearless hardihood, confidence, patriotism, ardor. Their coming, tardy but not too tardy, to the aid of the tired and hard-pressed Allies, is admirably true to the historic fact and the spirit of the historic moment. Sargent had never done anything of this sort

before. The memories of 1917–1918 which are so close to the American heart are revivified by sight of this brave picture; surely none can look upon it unmoved.

The other panel is purely symbolic, and depicts the conflict between Victory and Death, struggling for ascendency in a hand-to-hand contest, the issue of which cannot be doubted. The young hero in the very hour of glorious triumph is grasped by the iron hand of Death, from which there is no possible escape. "In subject, in treatment, these are perhaps the most emotive works Mr. Sargent has made," says Mr. Coburn. "Few of us fail to react spiritually in their presence. A slight understatement of the dramatic possibilities, a muting of the color passages, eliminates any sense of the vulgar and the commonplace."

Twenty-one charcoal drawings, studies for these mural paintings, were given to the Fogg Art Museum by the artist. The drawings include sketches of marching men, prostrate soldiers, studies of heads and hands, and the like. Many of these first-hand life studies have been utilized with very little modification in the finished paintings in the library panels.

VIII

GENEROSITY—ACUMEN—NEW YORK SARGENT SHOW—
COMPARISONS—THE PAINTER'S JOB—AN ESTIMATE

SARGENT'S generous interest in the work of his fellow artists has been mentioned. It was often manifested both in England and America, but his friendly aid and encouragement were sedulously kept from the public view. Frank Tompkins was one of the painters occupying studios in the Columbus Avenue building where Sargent had his workrooms for eight or ten years in Boston; and once in a while, when Tompkins' door stood open or partly open, Sargent would drop in for a few minutes to look over his neighbor's work and (if requested to do so) to criticize it. Shortly after one of these friendly calls, Tompkins was surprised by an unexpected visit from a representative of the Boston Art Museum, who asked to be shown a certain painting of a "Mother and Child." A few days later the picture was bought by the Museum. Here was a case where the busy, preoccupied Sargent had gone out of his way to persuade the officers of the Museum to purchase a picture by a relatively obscure man; for unquestionably it was his advice that had led to their action. But never a word did Sargent say to Tompkins or to

any one else about his part in the transaction; and it was only by accident, some time afterwards, that Tompkins learned how it all came about.

The catholicity of Sargent's taste in respect of pictures is to be remarked. His admiration of Antonio Mancini's work, and the use of his influence in extending the Italian painter's vogue in England, have been spoken of. He was deeply impressed also by the genius of Ignacio Zuloaga, the Spanish painter, and, when the latter was about to send a collection of his pictures to America for exhibition, he, Zuloaga, confided to Sargent the honor of announcing him to the American public. Sargent wrote a few lines as a foreword to the Zuloaga catalogue, in which he said:

The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising offshoot as El Greco, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another

planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will.

This thoughtful and original bit of criticism gives us a rare and precious glimpse into the workings of Sargent's mind, an impressive hint of his knowledge and acumen, and a welcome confirmation of one's belief in his intellectual integrity. Note the mention of Goya and El Greco. Note the omission of any allusion to Velasquez. Sargent always turned to the unusual men; he always enjoyed the unusual subject; he realized that in the most realistic pictures there may be much more than stark realism; in this penetrating appreciation of Zuloaga he unconsciously outlined some of his own ideals. It is the more interesting because the naturalism and austerity of the art of the Spaniards had such a significant part in the early formation of his own style. There was surely something in his nature which responded intuitively to the very qualities that he imputed to the Spanish masters.

The Sargent exhibition of 1924 in New York placed him in the limelight. On the sides of the motor buses in the avenue his name stood out in great letters; for four or five weeks the Grand Central Galleries were crowded; the man and his art were the talk of the town; had he not been buried alive in Boston these eight or ten years past? And now, resurrected, was he not to be explained, evaluated, compared, and judged in the highest court?

The enterprising management of the new galleries over the railroad station made the most of the occasion, and furnished the press with many resounding superlatives. It is pleasant to record the fact that the show brought a tidy sum to the coffers of the new art society, for, with characteristic *esprit de corps*, Sargent turned over all the profits to the coöperative association of artists holding the exhibition, capitalizing his prestige for the benefit of the endowment fund.

The catalogue of the collection contained an appreciation signed by William Lyon Phelps, in which he called Sargent the greatest living American, and the foremost living painter in the world. "So far as one can judge the work of a contemporary," wrote Professor Phelps, "one is justified in predicting immortality for these compositions. Sargent belongs among the great portrait painters of all time, his pictures revealing the mysterious but unmistakable stamp of genius. In fact, everything he does shows this quality, which makes his painting the envy of competitors and the pride and glory of American art."

The collection, which was assembled by the artist himself, was retrospective, containing several early works which had not been seen in New York. Sixty oil paintings and twelve water colors, a total of seventy-two works, were shown, forming the most comprehensive exhibition of Sargent's works ever held, with the exception of the Boston exhibition of 1899, where the total number of works was one hundred and ten.

Not all of the critics agreed with Professor Phelps' estimate of Sargent's genius. The writers for the *World* and the *Herald*, both of them partisans of modernism, voiced the sentiments of the opposition. Their disparagement was both open and covert. These men were broader in their outlook, and certainly far subtler and better informed, than their London predecessors of forty years before. They wielded rapiers rather than bludgeons. They did not by any means denounce Sargent as a heretic because of his disregard of academic formulæ; quite the contrary. They used satire and innuendo with the purpose of delicately insinuating that his drawing was weak, his color commonplace, his perception of character superficial. One of them went out of his way to hint that Miss Ada Rehan's facial expression proved she did not belong to New York's four hundred. Another proclaimed his belief that Sargent ranked lower than Cézanne. Casually, as if mentioning a fact well known to all, one writer spoke in a tone of mild regret of Sargent's "failure as a mural painter." The ingenious fashion in which such insidious doubts as to Sargent's ability were carefully strewn amongst paragraphs of faint praise was, in its way, admirable.

The other side of the question was ably upheld by the *Tribune*, the *Times*, the *Evening Post;* but it is quite possible that the hostility of the modernists had more to do with the success of the exhibition than any amount of favorable notice.

There is no reason for refusing to attempt an estimate of an

artist's achievement simply because he is of our own time. A good part of the apparent modesty of the critic who says "It is too early to bring in a verdict upon this man's art", is due either to mental laziness or the fear of making a blunder. Incompetence rather than propinquity should be blamed for most of the errors of contemporaneous criticism. Posterity will not be immune from mistakes. Those who take the trouble to read the various comments cited in the annotated catalogue will not fail to note here and there, with mingled resentment and amusement, the twaddle put forth in the guise of art criticism. Some specimens of this stuff might well be preserved as curiosities, and that is one of the reasons for including them here. The existence of writers capable of such pedantries and ineptitudes, and the fact that they were taken seriously by a credulous constituency, is a part of the history of the time in which Sargent lived and worked. Much of what was intended to be inimical really amounted to unintentional praise. Harry Quilter's elaborate definition of modern French methods of painting, in his article on the Misses Vickers group, was virtually a fairly accurate description of what nowadays one would call good painting. And yet he was so sure that it was all wrong, in fact, worse than wrong, wicked, perhaps because it was French, that he followed it up with the amazing *non sequitur*, "What good is it?"

No human being, he cries, except a painter, can take any pleasure in it. He takes it for granted that the public to which

VENETIAN GLASS WORKERS

Collection of Mr. Martin A. Ryerson, Chicago

he addresses himself is as ignorant as himself; that painters alone can appreciate and enjoy good painting. It is the old story: what he does not understand he dislikes, and what he dislikes is shallow, pretentious, and untrue. This is the perfect flower of ignorance and provincial narrow-mindedness.

So far as criticism has made a serious attempt to place Sargent definitely where he belongs in the hierarchy of great portrait painters, the tendency has been either to overestimate or underestimate him. It appears not unlikely that he will eventually take rank in an intermediate position, below the first-rate men, such as Velasquez, Hals, Holbein, Titian, and Rembrandt, and certainly rather higher up than the majority of the British painters of the eighteenth century.

An interesting venture in comparisons, which was written some time ago by Joseph Simpson, R.B.A., and published in the *London Weekly Dispatch*, had these remarks in it:

If his work be compared with that of Raeburn, Reynolds or Gainsborough, it will be found that he can hold his own with anything but their very best. . . . Of the three, Sargent has more in common with Raeburn. His work has the same virility and manliness, and is founded on a similar miraculous skill in handling paint that amazes the beholder. No painter paints with such certainty and directness. He may not be as great a colorist as Reynolds, but he challenges comparison in every other way. Reynolds, in my opinion, never painted anything better than the Misses Wertheimer. He [Sargent] certainly has not what is generally called Gainsborough's "charm." He is too masculine a painter, and his best makes

Gainsborough look a little superficial and pretty-pretty. There is less of the art of the chocolate box lid about his work. In short, he is generally as good as any of the three great English masters of portraiture, and, more often than not, better than Romney, Hoppner, or Lawrence.

For an Englishman, and a R.B.A., that is saying a good deal. It might be interesting to pursue farther this game of comparisons, to marshal all the great names, and arrange them in the order of respective merit, but, as Harry Quilter would say, what good is it?

The criticism which denies him the capacity of giving anything beyond externals would appear to imply that this limitation constitutes a serious defect. Many are the changes that have been rung on this theme. He "keeps us very near to, if not upon, the surface of things and people." He "is not an interpreter." He "does not care, as a rule, to penetrate into the depths of the mental and emotional individuality." "His affair is with shapes and external aspects, not with the meaning of them." All this may be so, yet the inference drawn from it, that the portraits are superficial in character, would not necessarily follow. We are not to forget that the painter's job is to paint the visible aspect of things, and that this applies with especial force to the work of the portraitist.

Study the masterpieces of portraiture wherever you find them, and ask yourself if it is not true that the painter has set down what he saw without trying to do much more. Ninety

per cent. of the so-called psychology for which we give him credit is a simple matter of good draughtsmanship. If the sitter be a demigod, we shall not fail to perceive the marks and signs in his countenance.

> See, what a grace was seated on this brow:
> Hyperion's curls; the front of Jove himself;
> An eye like Mars, to threaten and command. . . .

And if the sitter be a fair lady, who would wish to have the painter add or subtract anything to or from her beauty? Can art enhance it or explain it?

"I am looking at a half-tone reproduction of a lady by Sargent, wondering whether in the history of English portrait painting an artist has approached as closely to the thoughts of his sitter," writes T. Martin Wood. "The expression of the face is determined partly by thoughts within, partly by light without. And it is as if with the touch of a brush a thought could be intercepted as it passed the lips. This is the nearest approach that thought has ever had to material definition. Thought is the architect of her expression; by accuracy of painting it is copied, just as the back of a fan or bracelet is copied—things so material as that. So, after all, thoughts are not so far away from the material world with which we are in touch; are scarcely less visible than air."

This is only another way of saying that good portrait painting is not so much idealization as realization. It is purely a matter of observation carried to the *n*th power, backed by

training and temperament. If Sargent's portraits had no other qualities than their vitality, that alone would be enough to give them a place among the masterpieces. They have life.

Moreover, the best of them have the inestimable negative merit of reserve. Nor are they weakened by sentimentality. There is no attempt to edit nature. Sargent's style, brilliant as it often is, may be likened to a pure and noble prose, devoid of flowery adjectives, and depending for its force upon the unaided might of truth. He is concise, pithy, sententious. As to sympathy, he is unable to feel or show it with respect to all the subjects equally, since feigning is foreign to his nature, but when he has to deal with an unmistakably fine type of character, one perceives at once that he responds to the unvoiced call of a superior personality.

No one has painted childhood and youth with a fuller realization of their charm. His pictures of children, lovely as they are, have no excess of tenderness, no effusive display of sentiment, and in the last analysis this sobriety of feeling constitutes the most enduring element of excellence.

His portraits of beautiful women—and fortune has been kind to him in this regard—seem all the more perfect in their allure because one is so certain that he never descends to flattery. Supremely felicitous are certain pages of his art on which he has given expression to the sheer pride of life in all its glowing if transitory exuberance. And not less happy are those pictures of the more spiritual types of womanly character in

which the best civilization of our time finds its choicest embodiment.

While it would be too much to claim that Sargent never repeats himself, his disposition to make bold experiments and to seek new solutions of the problems of design which beset the portraitist is assuredly to be commended. His departures from precedent in respect to composition have been many; they have not been successful always; yet the attempt to avoid too well-worn conventions was in itself worth while.

In his subject pictures he has shown preëminently the same clear-sighted objectivity that marks his portrait work. His early interiors with figures, the smallish gray pictures painted in Spain and Italy, such as the "Spanish Courtyard", the "Venetian Interior", and the "Venetian Bead Stringers", have as distinct a *cachet* of their own as a Vermeer or a Chardin. In other words, they are in their kind of a perfection that leaves little to be desired. Slight, sketchy, almost casual these scenes seem at first glance, yet as they are examined they impress and charm us more and more, and in the end convince us that no painter succeeds better than he in attaining, through the unity of form and color, the very aspect of life itself.

Sargent's preëminent personal qualities were his genuineness, probity, seriousness, dignity, humility, and industry. He was always honest, sincere and simple. He took his art seriously, lived in and for it. His artistic conscience required him to give nothing less than the best that he was capable of giving.

In our day his modesty must be accounted a rare and beautiful trait. Adulation had no power to make him vainglorious. He made the most of himself, was utterly absorbed in his work, and found the days all too short for what he had to do.

His Boston studio, in Columbus Avenue, was nothing but a workshop. There, in the early summer of 1924, he was toiling over the mural paintings for the great staircase hall of the Museum of Fine Arts, his last completed mural works. In his soiled working clothes, with a cigarette between his lips, he would greet the caller with a reproachful glance, as much as to say, "Why do you interrupt me in the midst of my labors?" One felt like apologizing for taking up his time. And he was not insensible to such an approach. "But you are welcome!" If he looked a little bored, it was because he felt that he was going to be obliged to talk about himself.

He preferred to talk about other people—Henry James, George Moore, Winslow Homer, Pierre Loti, and other painters and authors. It required not a little ingenuity to steer the talk back to John S. Sargent. Something like intuition warned one to use no flattery, but to stick to plain speech. No one could come into contact with Sargent without feeling that all the foolish little conventionalities of intercourse were futile; that he tacitly demanded a higher order of sincerity and candor, would neither give nor take anything else. He lamented more than once his bad memory.

"I am not usually inclined to take any part in publications

about my work," he wrote on June 6, 1924; "and doubt if I can be of much help to you in the matter you wish to deal with, as my memory is pretty bad. . . ." Nevertheless he was able to answer many queries, and gave generously of his time and attention. In the matter of dates he was more than uncertain, but that is a common weakness. He had forgotten that Mr. ——— ever sat to him for his portrait, though the catalogue of the Royal Academy proved that the work existed. Here again there is little occasion for surprise, considering the immense number of his sitters.

Speaking of Henry James, one day, he mentioned an early book about America and the Americans which contained some severe comments. "They were the kind of remarks," said Sargent, "that made some people say he was not a good American." He went on to speak very highly of the book. In talking about such subjects Sargent invariably took the point of view of an American to the manner born, but not, of course, that of a chauvinist. When he spoke of the people who thought that James was not a good American, he smiled, and it was as if he recalled with amusement certain reflections of the quidnuncs who had in times past questioned his own one-hundred-per-cent. Americanism. The question used to be discussed with a good deal of vigor: Was Sargent an American or not? No one who knew him had any doubts about it—not even when he called the elevator a lift, or referred to the charwoman. The roots of his nationality ran deeper far than

such surface signs as these tricks of speech; by sentiment and choice not less than by ancestry he was American to his finger tips.

Courtesy Grand Central Art Galleries, New York

MRS. HENRY G. MARQUAND

Collection of Mrs. Allan Marquand, Princeton, New Jersey

IX

PORTRAIT COMMISSIONS REFUSED—DEATH OF THE ARTIST IN 1925—SERVICE IN WESTMINSTER ABBEY—TRIBUTES

In the first week of July, 1924, Sargent left Boston for London, there to carry to completion the mural paintings for the great staircase hall of the Museum of Fine Arts, Boston, and to undertake two or three portrait commissions that he found himself reluctantly obliged to accept. For about a decade now he had done his best to avoid portrait work, but in spite of all his efforts, so much pressure was brought to bear in certain influential quarters that he was virtually forced now and again to make exceptions to the rule. The world is inexorable in its demands upon successful specialists; it will not allow them to do anything outside of their particular field of activity, and it insists that they shall continue to function in the same groove. The number of portraits painted by Sargent after the year 1915 is the measure of the extraordinary pressure put upon him to do the kind of work that he had vowed he would not do. He refused many commissions, however, including some from distinguished personages, and some for which immense sums were offered.

It appears that the Queen of Roumania was among the applicants for sittings. In a letter from the artist, dated October 18, 1924, and addressed to Henry H. Pierce of Boston, Sargent wrote:

. . . I am sorry to have to adhere to my telegraphic message, and to repeat that I have entirely given up portrait painting, and have devoted myself entirely to another line of work for the last ten or twelve years. I hope it will be understood that my retirement from portrait painting is a thing of many years' standing. I feel greatly honored at having been thought of by Her Majesty the Queen of Roumania, and regret very deeply no longer being able to do justice to her commands.

It is easy to understand Sargent's reasons for giving up portrait painting. He was tired of its routine, of the exactions and whims of sitters and the trivial faultfinding of their families; and naturally he felt that at his age he was entitled to choose a more congenial and interesting if not an easier kind of work. Moreover, he frankly admitted, with his characteristic disparagement of his own abilities, that he was losing his old touch, his skill of hand, that remarkable facility of facture which had been the marvel of his early years and his prime. He was brave enough to realize this, and wise enough to act upon that realization. So many artists continue to produce until they have outlived the best periods, apparently without knowing that they have passed the peak and are going down-

hill. Sargent's self-knowledge was exceptional. He could take a detached view of his own work.

The mural painting that he was at work on for the Museum of Fine Arts absorbed him, and he disliked very much anything that interrupted it. Whether he was greater as a portrait painter or as a mural painter it is no part of our present purpose to decide; at all events, the mural work had this obvious advantage — that it permitted and required invention, put a premium upon originality, fancy, imagination, concerned itself with abstract ideas and symbols rather than records of actual material facts. Years ago he said to a friend in his studio, "Women don't ask you to make them beautiful, but you can feel them wanting you to do so all the time." He had been so long subject to the galling limitations and annoyances of portraiture, that the escape to more creative work, the freedom of it, was a most welcome respite; it was almost like a holiday.

His sturdy physique had permitted him to accomplish an amazing amount of hard work for something like half a century, and his vacations had been few and far between; but it was now evident that he was weary. He was on the verge of the redoubtable threescore years and ten, after which, according to the psalmist, man's strength is but labor and sorrow. It was his happy fortune to "die in the harness", and his sudden passing was as he would have wished to have it.

His death occurred in his London house, Number 31

Tite Street, Chelsea, in the early hours of the morning of April 15, 1925. He was found dead in bed by Clara Cozens, the house parlor-maid, who went to his room to call him at eight o'clock that day. As he did not answer her knock, she entered the room and discovered him lying in bed on his left side. His spectacles were pushed up on his forehead. It looked, she said, as if he had been reading and had dropped off to sleep. There was a volume by Voltaire on the bed. When he retired the night before he had been apparently in good health. Death came to him peacefully, in all probability in his sleep. Doctor Brontë, pathologist, who made a post-mortem examination, stated that the cause of death was heart failure due to fatty degeneration of the heart muscles. It was believed by the physician that his death took place between three and four o'clock in the morning. "He looked peaceful, just like a little child sleeping," said the parlor-maid. The first press reports stated that the death was probably due to a stroke; later advices, after the post-mortem examination, gave the cause as "hardening of the arteries, with fatty degeneration of the heart muscles."

He had been at work as usual in the studio the day before his death. He was engaged in painting the portrait of the Princess Mary and her husband, Viscount Lascelles. They sat for him some two hours, or a little more. It had been Sargent's intention to sail for Boston, with his sister Emily, on the steamship *Baltic*, on Saturday, April 18; and he dined at his

sister's house, not far away from his own, on the evening of the fourteenth. Then he appeared to be in his customary health and spirits; he left for home about ten o'clock, walked home, according to his usual custom, and when the servants left him he was sitting in the library, reading. That was the last seen of him alive.

More than one of his friends, on learning the circumstances of his death, must have thought what a happy fate it was "to cease upon the midnight, with no pain."

The funeral, which occurred on Saturday, April 18—the very day he had meant to sail for America—was kept as private as possible, in deference to the wishes of his sisters, who knew what would have been the preference of the dead man in that regard. The body, which had been lying in the private mortuary at the Necropolis station at Waterloo, was conveyed by special train to Brookwood, accompanied by the two chief mourners, Miss Sargent and Mrs. Ormond, and a few of the artist's closest friends. From the unpretentious little chapel, where the simple services for the dead were conducted by the Reverend H. T. Burrowes, chaplain of the cemetery, the little funeral procession moved slowly to the grave, the two sisters walking just behind the bier. After the body had been committed to the earth, in a spot amidst a cluster of evergreen trees in the most secluded part of the cemetery, the grave was heaped high with beautiful wreaths, sent by the Council of the Royal Academy, the directors of

the National Gallery, the American Academy of Arts and Sciences, the Sulgrave Institution, the Anglo-American Society of Painters in Watercolors, and other artistic and patriotic bodies.

Impressive memorial services were held in Westminster Abbey on Friday, April 24, at noon. This is said to have been the first time within the memory of living men that a service of this kind for an artist has been held in the national shrine. The ancient Abbey was well filled by a most exceptional company, the transept being crowded to the doors. During the service the flag bearing the ecclesiastical arms was flown at half-mast on the Abbey tower.

While the congregation was assembling the organist played choral preludes by Bach and Brahms, and Basil Harwood's "Requiem Æternam." The clergy and choir walked in procession from the nave to their seats, singing Croft's setting of the opening sentences of the burial service. The service was conducted by the Sub-Dean, Canon Carnegie, assisted by Archdeacon Charles, and the Precentor, Reverend L. H. Nixon. Following the psalm, "Lord, Thou hast been our refuge", the choir sang Bridge's setting of Tennyson's "Crossing the Bar" as a hymn. The lesson, from the twenty-first chapter of Revelation, "And I saw a new heaven and a new earth", was beautifully read, and was followed by Wesley's anthem, "He will swallow up death in victory." After prayers the congregation joined in the hymn, "For all the saints who

from their labors rest." Then came another brief prayer, beseeching for the departed "light and rest, peace and refreshment, joy and consolation." The Sub-Dean pronounced the blessing, and the service closed with the Dead March from "Saul."

During the service it grew dark, April clouds obscuring the sun; the lights were turned on in the Abbey; but in a few minutes the sun emerged again and shone brightly through the beautiful chancel windows. "The sight of this unusual audience, with its black costumes and its many silver heads, in the conflicting lights, gave an accent to it all that was somehow reminiscent of Sargent," wrote the London correspondent of the *Manchester Guardian*.

The family mourners sat in the South Lantern. The near relatives who attended included Miss Sargent, the Honorable Mrs. Ewen Montagu, Mr. and Mrs. Ormond, and Mr. and Mrs. Hugo Pitman. In the choir Sir Frank Dicksee, P.R.A., and many other Academicians had seats. The Archbishop of Canterbury and Mrs. Davidson took places near the President of the Academy. Sir Philip Sassoon, who is a trustee of the National Gallery, represented the Government, and Mr. Boylston Beal attended from the United States Embassy. Sir Charles Holmes, director of the National Gallery, and Mr. J. D. Milner, director of the National Portrait Gallery, were present, and among the other bodies represented were the Royal Cambrian Academy, the Royal Society of Painters in

Watercolors, the Fitzwilliam Museum at Cambridge, the British School at Rome, and the Royal Society of British Sculptors.

Among the congregation, in addition to those already mentioned, were Marchioness Curzon of Kedleston, the Countess of Gosford, Honorable Patrick Acheson, Viscount Dillon, Lord D'Abernon, Lord and Lady Lawrence of Kingsgate, Honorable Lady Mallet, Lady Horner, Lady Leslie, Lady Cunliffe, Lady Cope, Lady Low, Sir Frederick and Lady Pollock, Edith Lady Playfair, Lady Busk, Sir Frank Swettenham, Lady Prothero, Sir Brumwell Thomas, General Sir Ian Hamilton, Lady Frampton, Lady Burnet, Lady Short, Mr. Augustine Birrell, Mr. C. H. Collins Baker (representing the New English Art Club), Mr. Lewis Hind, Mr. Philip de Laszlo, Mr. Croal Thomson, Mr. Wilson Steer, Mr. Evelyn Shaw, Mr. Frederick Ruch, Alderman H. A. Cole (representing the Liverpool Libraries, Museums and Arts Committee), and many personages known to the world through Sargent's portraits.

The Royal Academy was represented by all of its officers and a noteworthy number of Academicians and associates. Besides the president, there were the keeper, Mr. Charles Sims; the treasurer, Sir Frank Short; and the secretary, Mr. W. R. M. Lamb, with the following Academicians: Mr. Walter Ouless, Sir Luke Fildes, Sir Hamo Thornycroft, Sir David Murray, Mr. Solomon J. Solomon, Mr. W. L. Wylie,

MRS. EDWARD D. BOIT

Collection of the Misses Boit, Paris

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

Mr. George Clausen, Sir William Goscombe John, Sir Arthur Cope, Mr. Stanhope Forbes, Mr. Alfred Drury, Mr. Henry Tuke, Sir Reginald Blomfield, Mr. J. A. Arnesby Brown, Mr. Joseph Farquharson, Mr. Adrian Stokes, Sir David Cameron, Mr. Richard Jack, Sir William Llewellyn, Mr. Julius Olsson, Mr. Derwent Wood, Sir John Lavery, Mr. R. Anning Bell, Mr. Maurice Greiffenhagen, Sir Bertram McKennal, Sir Gilbert Scott, Mr. Henry Pegram, Mr. Glyn Philpot, Mr. Bertram Priestman, Mr. Melton Fisher, Mr. C. L. Hartwell.

Associates of the Royal Academy in attendance were: Mr. Herbert Baker, Mr. W. G. de Glehn, Mr. W. Reid Dick, Mr. W. Russell Flint, Mr. Oliver Hall, Mr. George Harcourt, Mr. Sydney Lee, Mr. A. J. Munnings, Mr. Malcolm Osborne, Mr. Henry Poole, Professor E. S. Prior, Mr. H. Macbeth-Raeburn, Mr. Walter Russell, Mr. A. L. Swinnerton, Mr. Algernon Talmage, Mr. Alfred Turner, Mr. L. Campbell Taylor, Mr. G. Spencer Watson.

It would be difficult to exaggerate the extent and depth of the sensation which was caused by the news of Sargent's death. Spread throughout the world with electric speed, it was followed by a flood of obituary notices, anecdotes, reminiscences, and personal tributes in the press of all lands, but more especially in England and the United States. A solemn high mass of requiem was sung in the Church of Saint John the Evangelist in Boston, on the same day as the memorial service in Westminster Abbey in London. In art museums in England,

America, France, and Italy, the desire to show honor to the dead artist was manifested by the display of memorial wreaths hanging beneath his pictures. From London came the announcement that the Royal Academy would organize a comprehensive loan exhibition of Sargent's works for the autumn or winter exhibition. There was intense curiosity to see a representative collection of his pictures brought together in England, since, strange to say, there had never been one on anything like the scale of the Boston exhibition of 1899 or the New York exhibition of 1924.

It was officially announced that the mural decorations for the staircase hall of the Museum of Fine Arts in Boston had been completed and that the last of the panels had been shipped from England only eleven days prior to the painter's death. The Museum also announced that it would organize a memorial exhibition in the autumn, at the time of the formal unveiling of the mural paintings. In the meanwhile an informal exhibition of seventeen oil paintings, fifty-odd water colors, and twelve drawings was immediately opened in the Museum, on April 29, as a tribute of respect. This collection contained all of the works belonging to the permanent collection of the Museum, "The Children of Edward D. Boit" being the most important example; and a few portraits lent by the owners, comprising those of the members of the Brooks family, of General Paine, of Mrs. Hunnewell, and others.

Eloquent and moving were many of the press articles called

forth by the artist's death. "More than a painter of genius is lost to the world," said the *London Times*. "Let fashions in painting come and go, the contents of the new Sargent Gallery will ever be capital documents in the art, the social history, and the psychology of his age." "The man, indeed, was a master," said the *Daily Telegraph*, "of whom no unworthy saying or action is recorded, above jealousy, above popularity-seeking, above the desire of amassing riches, devoted to the sister arts of music and painting and to that other art of living which he practised so well that no one who knew him has anything but praise of his spirit of comradeship and the deepest regret at his loss." "He was a painter born, a painter dedicated, and a painter trained," said the *Morning Post*. "His realism was so great that it took the quality of imagination. . . . He has left the world rich in a long series of portraits, every one of them in its own way a masterpiece."

"Measured in terms of pure painting John Sargent was one of the giants, a figure in modern art comparable only to the great leaders in the old historic periods," said the *New York Herald-Tribune*. "In registering the tangible fact he was magnificently proficient, adding to his record of the fact a beguiling note of style. He never in his life deliberately romanticized a theme, but he was too much of an artist ever to leave it exactly as he found it. The truth painted by Sargent was always truth raised to a higher power, made more interesting through the beauty of his art."

"Although portraiture may turn out to be Mr. Sargent's most public monument, by which his quality will be most readily measured," said the *New York Times*, "other sides of his art have at least as much to say of the nature of his gift and of his mental wealth. At one pole of his self-expression stand the splendid notes of travel and holiday, in which, with an authority quite unequaled in his formal canvases, he has resolved the complicated appearances of an outdoor scene into a coherent design. At the other pole are his long series of decorations for the Boston Library. In the latter he put his racial interest in things of the spirit and his profound literary experience. It is a liberal legacy to have left to one's country."

"There seemed to be no limits to his achievements," said A. J. Philpott in the *Boston Globe*. "He seemed to do with equal facility anything in painting he cared to turn his hand to. His genius proved equal to every emergency. . . . He was not of the schools. He was eclectic, bigger than any school. He moved in a sphere apart. He was a law unto himself in art. Sargent is gone, but he will always rank with the immortals in art."

"Creator, draughtsman, painter, in the truest sense of the word a gentleman, but finally, above all, and as I firmly believe he himself would like best to be known, a master workman," wrote Thomas A. Fox in the *Boston Transcript*.

"His art, besides other good attributes, had a tremendous physique," said the *Manchester Guardian*. "You felt that a

giant full of high spirits would paint such pictures if he knew how; when you stand opposite the row of Wertheimer portraits in the National Gallery and think of the speed at which they were painted, the mighty bouts of concentrated work, the large firm hold of the artist upon a unifying design and intention, the gusto and impetus which never failed him, you may feel that he has not the divinely penetrating sympathy of Rembrandt, nor all the lightsome sparkle of Hals; but still you feel that he is at any rate one of the athletes of art, a man of swift, powerful, striding talent, who smashes his way through all the more obvious difficulties in the way of producing great pictures."

P. G. Konody, writing of Sargent's place in art, in the *London Observer*, asked, "Was his enormous reputation justified? Is he really a painter of the very first rank?" And he answers his own questions thus: "In my view there can be but one answer to these questions. Purely and simply as an objective painter, as a man setting down on canvas his visual impressions in a brilliant and convincing way, Sargent can hold his own with any painter who ever lived."

One of the most interesting and valuable articles called forth by the death of the artist was that contributed to the *London Observer* of Sunday, April 19, by a friend who signed himself J. H. H. In refuting the current legend that Sargent sought and emphasized the unpleasing traits of his sitters, this writer notes that Sargent himself dismissed the silly idea with

these words, "I chronicle; I do not judge." In another paragraph J. H. H. well says, "He loved Plato's definition of beauty as 'the splendor of the true.' To that splendor he contributed, with the scrupulous yet generous spontaneity of his work, with the broadmindedness, the indulgence, the toleration, and the sincerity of his character. He leaves as an inheritance for the artists of all time the unstained record of a noble and laborious life."

In person, Sargent was a tall, burly, bearded man, with a full face of sanguine complexion, dark hair, rather prominent blue eyes, and strongly marked eyebrows. He gave the impression of great strength combined with gentleness and sensibility. The late Sir Claude Phillips once remarked that his massive stature and splendid physique were hardly a fitting envelope for the swiftness and subtlety of his spirit. His manner, bearing, and conversational tone were so unaffected, simple, and easy, that one was somewhat at a loss to account for the latent dignity and authority that emanated from his personality.

Intellectual independence was perhaps the keynote of his mental attitude, testifies one who knew him well. He made his own discoveries and accepted nothing at second hand. That independence was the background for his reserve, a reserve inviolable to the most intimate of his friends. The admiration and affection which he frequently inspired were never without a compelling restraint, "even a secret chastening sense of

awe from which there was no escape." On the last night of his life an old friend, upon leaving after dinner, said half-laughingly to his sister, "Do you know, I am still a little terrified of your brother. This is not a case of 'perfect love casting out fear.'"

Some instances of Sargent's kindness, generosity and consideration have already been cited; it will be long before the countless episodes illustrative of these traits of his character are all known. The late Charles Furse loved to relate how, when engaged on one of his decorations, at a distance of several hours from London, he wrote to his friend begging for a few lines of advice, confessing that he was "stuck", and enclosing, with a small diagram of the space to be covered, a careful analysis of his difficulties. On the following morning, before an answer could be expected, Furse was on the scaffolding, at work, when a head appeared at the top of the ladder. This was the head of John Sargent, who, without a moment's hesitation, canceling all his other engagements, had taken an early train from London, so that there might be, for Charles Furse, to whom he was warmly attached, the smallest loss of time.

When Robert Brough was mortally injured in the terrible accident to the Scotch express, the news reached London late in the evening. A few friends met in a studio in the early hours of the next morning, to discuss what could be done for him, whether one of their number should not go at once to

Sheffield to stand by him and to do whatever was possible. It was decided to consult Sargent, and a deputation went at once to rouse him, even though it was only a little after seven o'clock in the morning. At the door in Tite Street they were met by his manservant leaving the house with a sheaf of telegrams. "Mr. Sargent heard of Mr. Brough's accident late last night," he said, "and he took the six o'clock train for Sheffield this morning." The sight of his great friend was Robert Brough's last personal triumph, for within an hour he sank into the unconsciousness that prefaced his end.

One of the best stories about Sargent is that told by a writer for the *Daily Telegraph*. When an artist friend of his, a much younger man than himself, died just as he was beginning to be famous, and left a number of canvases unfinished, Sargent undertook for friendship's sake to finish them, without fee or reward. That, in the opinion of the editorial writer in question, "is a testimony to character worth many a page of brilliant repartee."

Painters and students of painting will be interested in an account of Sargent's method of making a head. Mr. John Collier, some years ago, in a lecture before the Society of Arts, made public the notes that one of Sargent's pupils had taken. Briefly, there was first a careful drawing of the masses, together with the correct placing of the subject on the canvas, with spots giving the exact location of the features. Then, with a large brush and with plenty of paint, the tone and color

Courtesy Grand Central Art Galleries, New York

MRS. CHARLES E. INCHES

Inches Collection

of the background were put in, the background being allowed to overlap the borders of the portrait. Next, a kind of middle tone was painted over the whole flesh space—light on the light side and dark on the dark—the tone being painted right into the background; background into flesh and vice versa until the effect of blending or melting of the one into the other was obtained. There were yet no features. Finally, for the first day's work, the broad tones, in which might be said to dwell the several features, were painted into the big middle tone while it was wet, and care was again taken to have color, tone and drawing right, and to observe subtly the various relations in tone of the darks and lights. Later on, after this painting was dry, it was oiled out and the ground was gone over again much in the same way, the values of the underpainting being retained by thin rework over it. To this description of the painter's practice another student added the further remark that at the end of the day everything was brushed together while the paint was still wet so as to get rid of the sharp edges —an approximation to Hals's "indeterminate blur."

Sargent's phenomenal feats of rapidity have been described in glowing terms by those who had the privilege of watching him at work. The ability to make a portrait in an hour or less appears almost like a miracle of skill. D. Croal Thomson was in the studio one day while Sargent was painting the portrait of William M. Chase, now in the Metropolitan Museum of Art, and he asserts that it was completed in less than an hour.

One of the great advantages, possibly the chief advantage, of this exceptional facility, is the capacity for seizing the transient expression of the face and the momentary attitude or movement of the body; and it is conceded that in this important respect Sargent's portraits are unsurpassed. Quickness in and of itself is perhaps a minor merit; it is only when it is combined with the vitality and verisimilitude of the artist's works that it becomes a real asset. The same thing applies with still more force to paintings of *genre* such as interiors with figures. There is no single quality more unexpected, original or charming, in Sargent's best pictures of episodes and places, than the wonderful action, swing, *allure* of the figures; it is as lifelike and nervous as anything from the hand of Degas.

X

HONORS—MEDALS—DEGREES—ORDERS

AMONG the honorary degrees, medals, prizes, awards, orders, and other distinctions conferred upon Sargent, were the following:

LL.D., University of Pennsylvania, 1903. D.C.L., Oxford University, 1904. D.D.L., Cambridge University, 1913. LL.D., Yale University, 1916. Art.D., Harvard University, 1916.

Honorable mention, Paris Salon, 1878. Second class medal, Paris Salon, 1881. Medal of Honor, Paris Exposition, 1889. Medal of Art Club of Philadelphia, 1890. Medal of Columbian Exposition, Chicago, 1893. Temple gold medal of Pennsylvania Academy of the Fine Arts, 1894. Medal of Honor, Paris Exposition, 1900. Gold medal of Pan-American Exposition, Buffalo, 1901. Converse gold medal, Pennsylvania Academy of the Fine Arts, 1903. Gold medal, Berlin, 1903. Grand prize of St. Louis Exposition, 1904. Gold Medal of Honor, Liège, 1905. Gold medal of Venice international exposition, 1907. Beck gold medal of Pennsylvania Academy of the Fine Arts, 1909. Gold Medal of Honor of National Institute of Arts and Letters, 1914. Gold medal of Panama-Pacific Exposition, 1915.

Associate, National Academy of Design, 1891. National Academician, 1897. Associate, Royal Academy, 1894. Royal Academician, 1897. Chevalier, Legion of Honor, 1889. Officer, Legion of Honor, 1897. Order Pour le Mérite, 1909. Order of Leopold of Belgium, 1909.

Member: Académie des Beaux-Arts. Institut de France. American Academy of Arts and Sciences. Academy of Naples. Academy of Milan. Academy of San Luca of Rome. Berlin Academy. National Institute of Arts and Letters. Société Nationale des Beaux-Arts. Society of American Artists. Society of Mural Painters. Society of Portrait Painters. Royal Society of Water Color Painters. New English Art Club. Athenaeum Club, London. Century Club, New York.

Honorary member: Copley Society of Boston. Guild of Boston Artists. Philadelphia Watercolor Club. American Institute of Architects.

PART II

OIL PAINTINGS
STUDIES AND SKETCHES
WATER COLORS AND DRAWINGS
WITH NOTES

OIL PAINTINGS
STUDIES AND SKETCHES
WATER COLORS AND DRAWINGS
WITH NOTES

The arrangement is chronological, but the correctness of the dates cannot be guaranteed in all cases. A few of the pictures and sketches are not placed in their chronological order; these will be found at the end of the catalogue.

HEAD OF A WOMAN

Study made in the Carolus Duran atelier in Paris, in December, 1874. The three-quarters front face is that of a black-eyed and black-haired model, wearing a black Spanish headdress, a white hair ribbon falling in a knot over the nape of the neck, and large gold earrings of circular form.

Signed and dated. Canvas: 15¾ x 12¾ inches.

THE OCTOPUS *Frederic Fairchild Sherman collection*

A realistic still-life study of a hideous devil-fish. It was painted in 1875, when the artist was nineteen years old, during a trip on board a fishing-smack off the coast of Brittany. Canvas: 16 x 12¾ inches.

REHEARSAL OF PASDELOUP ORCHESTRA AT THE CIRQUE D'HIVER [Sketch] *Boston Art Museum*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1925.

An interesting and piquant monochrome sketch in oil of a large orchestra playing in a great amphitheatre. The black clothes of the musicians and the dark shapes of their instruments make remarkably picturesque silhouettes against the light warm grays of the curving benches. In the drawing of the numerous figures, which are seen from one side and a little to the rear of the group, there is an extraordinary suggestion of rhythmical action, vigorous, emotional, and well coördinated. The conductor, waving his baton; the row of bass-viol players whose black-coated backs, turned towards us, are eloquent of eager absorption in their performance; the kettledrum artist

crouching as he manipulates his drumsticks; and the more distant members of the band, each one so seriously and ardently throwing himself into his work—all these are so wonderfully observed and so truly set forth, with just the right touch, that it is not difficult for the observer to imagine himself present in person at the rehearsal. Inscribed: "Rehearsal at Cirque d'Hiver," and signed. 1876.

GITANA *Metropolitan Museum, New York*

Exhibited at New York, 1898; at Philadelphia, 1899; at Panama-Pacific Exposition, San Francisco, 1915.

A life-size study of a gypsy woman, seen to the waist; she wears a red drapery, and her black hair is tightly braided.

Signed. 1876.

PORTRAIT DE MLLE. W.

Exhibited at Paris Salon, 1877.

MRS. H. F. HADDEN

Exhibited at Paris Universal Exposition of 1878; at Grand Central Galleries, New York, 1924.

Painted in 1878. Half-length; full front. The face, of a regular oval shape, looks out very soberly from a dark background, with an intent and steady gaze from the deep-set eyes. Mrs. Hadden was the sister of Miss Burckhardt, the subject of the "Lady with a Rose" (Salon of 1881). This was one of Sargent's earliest portraits. He painted, in all, four portraits of the members of the Burckhardt family—Mr. Burckhardt, Miss Burckhardt, Mrs. Hadden, and a double portrait of Mrs. Burckhardt and her daughter.

EN ROUTE POUR LA PÊCHE *Corcoran Gallery of Art, Washington*
(OYSTER GATHERERS OF CANCALE)

Exhibited at Paris Salon, 1878; at Rhode Island School of Design, 1895; at Pennsylvania Academy, 1903; at Boston Art Museum, 1904.

A pleasing early composition. Formerly in the collection of Samuel Colman, the artist, Newport, Rhode Island. It was painted in 1878, when Sargent was twenty-two years of age. It represents a sunny day on the beach at Cancale, Brittany, where a group of oyster gatherers, women and children, are moving down towards the water. Light silvery clouds only partly

MISS ELLEN TERRY AS LADY MACBETH

Courtesy of The Tate Gallery, London
and William Heinemann, Ltd., London

obscure the blue sky, which is reflected here and there in the pools left by the receding tide on the sands. The air is clear and sparkling, the sunshine brilliant, the color pure and pleasing. The manner in which the figures take their places in the composition is natural and excellent.

As brilliant a work in some respects as this great painter has ever produced, and as charming a picture as one may find in any of the great galleries of the world. . . . Sargent has not idealized these oyster gatherers. They are simple peasants and without special beauty, but they are vital and human, and the play of light on their clothing lends charm to the composition. . . .

Looking at this picture is as looking through a window, from indoor shadow to outdoor light, yet there is no forcing of effect, no exaggeration—mere facts, beautifully seen and very truly interpreted.—Leila Mechlin.

It is said that Mr. Sargent liked his forgotten "Oyster Gatherers" when he ran across it at the Corcoran Gallery. It is proof of strength when a painter can look back some forty years and see that he was good. And Sargent was amazingly good in the "Oyster Gatherers," painted when he was twenty-two years old.—New York *Times*.

LOW TIDE, CANCALE *Mr. and Mrs. Henry H. Sherman collection*

Exhibited at Boston Art Museum, 1916 and 1925.

MUSSEL GATHERERS *Mrs. Carroll Beckwith collection*

Exhibited at Grand Central Galleries, New York, 1924.

A SUMMER IDYLL *Brooklyn Museum*

Exhibited at New English Art Club, London, 1911.

The top of a dark grassy bank divides the upper half of the composition horizontally. On this bank, and silhouetted against a partly clouded blue sky, three nude childish sylvan figures recline. One of these figures is playing the pipes. This arcadian scene is painted in a low key, and gives the impression of a sunless summer afternoon.

Painted in Paris, 1878 or 1879. Signed and inscribed, "To my friend Walton." Canvas: 12¾ x 16 inches.

M. CAROLUS DURAN

Exhibited at Paris Salon of 1879; at one hundred and sixteenth exhibition of Pennsylvania Academy, 1921; at twentieth international exhibition of Carnegie Institute, Pittsburgh, 1921.

Honorable mention, Salon, 1879. The pose is unusual, though obviously characteristic of the sitter. Already one notes the young painter's purpose to depart from conventional arrangement. The French painter, seated, bends his body towards the left, with his left hand placed on his knee, and holding in his right hand a walking stick, the elbow resting on his leg. His costume is different from that ordinarily worn by the masculine sitter, and marks him as an artist. The soft, loose collar, the flowing tie, the ruffled wristbands, and the style of the coat all denote that we have before us not only an artist but an artist who thinks well of himself and is determined to dress the part.

A portrait something too exclusively Gallic in its mannerisms, but a work at the same time so full of dexterity, dash and character, as to be fairly astonishing in a lad of barely twenty-two.—Marion H. Dixon.

It was hailed as a masterpiece of cleverness, and so it was, but alongside of the "Girl with a Rose" that followed, it seemed labored and academic, as if he had been hampered by his master's presence. It is the only one of his works that looks as if it might have been done bit by bit and worked over.

Samuel Isham.

DANS LES OLIVIERS À CAPRI

Exhibited at Paris Salon of 1879; at Copley Gallery, Boston, 1917.

Landscape with a single figure. The girl is standing a little to the right of the foreground, leaning back against the long gnarled stem of an old tree. Her back is turned towards the spectator, but she turns her head so that her profile is visible. A rude stone wall and an olive grove in the background.

SKETCH OF A NEAPOLITAN BOY

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

NEAPOLITAN CHILDREN BATHING

Painted in 1879, but it does not appear to have been shown at the Salon of that year.

LUXEMBOURG GARDENS AT TWILIGHT

Minneapolis Institute of Art

Exhibited at fifteenth international exhibition, Carnegie Institute, Pittsburgh, 1911, under title of "Garden of Versailles"; at thirteenth exhibition of paintings by American artists, Albright Art Gallery, Buffalo, 1919.

It represents a corner of the sunken gardens of the Luxembourg at dusk. At the right is a fountain pool, in which some children are sailing toy boats. At the center and left are terraces banked with flowers. The top is outlined by a stone balustrade and exquisite bits of sculpture and tall vases on pedestals. In the background are lofty trees silhouetted against a gray twilight sky, where the moon is just rising. In the foreground is a level promenade where people are seen walking. A rich mellow tone glows over the whole composition.

This early work is inscribed: "To my friend McKim," and it belonged formerly to the eminent American architect, Charles F. McKim. A similar canvas, small in size, is in the John G. Johnson collection, Philadelphia. Illustrated in Pittsburgh catalogue of 1911 and in *Academy Notes*, Buffalo, Vol. xiv, No. 3, July–September, 1919.

IN THE LUXEMBOURG GARDENS

John G. Johnson collection, Philadelphia

Exhibited at Corcoran Gallery, Washington, 1910–1911; at fifteenth international exhibition, Carnegie Institute, Pittsburgh, 1911.

This is a replica of the picture owned by the Minneapolis Institute of Art.

The scene represents a broad stretch of gravel walk, backed by the wall and balustrade of a terrace, on the right of which a flight of steps descends to where a portion of the basin of a fountain appears. On its waters is the reflection of a yellow harvest moon that hangs above some distant trees in the pale lavender sky. Prominent among the figures near the basin is a man in black who stands reading a newspaper. Over on the left, in the foreground, a lady and gentleman are promenading, her arm linked in his, the red and pale violet fan that she holds in her hand showing against his black suit. He carries his straw hat down beside his right leg. The lady's hat, also of straw, is confined by a veil, tied under the chin. She wears a pinkish-mauve gown, the skirt of which is gathered up into a bunch of folds by her left hand. Beyond this couple, to the left, a man is sitting on a bench beneath the terrace, near a bed of crimson and pink flowers. Other flowers, including hollyhocks, enliven the back of the scene. Signed and dated at the right, "John S. Sargent, Paris, 1879."

ROBERT DE CIVRIEUX AND HIS PET DOG *Boston Art Museum*

Painted in Paris in 1879. A small-scale, full-length portrait of a chubby

little boy, who stands on a rug, in front of a curtain, in a studio, holding his pet dog under his right arm. He wears a black velvet suit, patent-leather pumps, a red necktie, and red socks, the color scheme of his costume being a handsome combination of black, red and white. The head is finely drawn in a careful and deliberate manner, but the dog is brushed in with a freer and looser style of brushwork.

FUMÉE D'AMBRE-GRIS

Exhibited at Paris Salon of 1880.

This picture was the fruit of an excursion to the North African coast at the time of the painter's first visit to Spain. It represents a young Oriental woman in a pearl-colored dress, standing on a rug, under a Moorish arch, with her hands raised to her head, and her sleeves falling in straight folds and casting a shadow over her face.

The charming, dusky, white-robed person who, in the Tangerine subject exhibited at the Salon of 1880 . . . stands on a rug, under a great white Moorish arch, and from out of the shadows of the large drapery, raised pentwise by her hands, which covers her head, looks down, with painted eyes and brows showing above a bandaged mouth, at the fumes of a beautiful censer or chafing-dish placed on the carpet. . . . In her muffled contemplation and her pearl-colored robes, under her plastered arcade, which shines in the Eastern light, she transports and torments us. The picture is exquisite, a radiant effect of white upon white, of similar but discriminated tones.—Henry James: "Picture and Text," Harper & Brothers.

Canvas: 54¾ x 26¾ inches.

SPANISH BEGGAR GIRL *Paul Schulze collection*

Full-length figure of a young girl in white, standing in front of a light gray stucco wall. The costume is quite unusual and distinctly picturesque. The head and shoulders are hooded by a full white scarf. Over the white skirt is draped a long black sash which, encircling the waist, falls down over the front of the skirt, and is knotted together below the waist, the ends coming almost to the ground. Her left hand is extended, open, in front of her hip, in the gesture of solicitation of alms. The blond head, which is tilted a little to one side, wears an expression of mute, pathetic appeal.

MRS. CHARLES GIFFORD DYER *Art Institute of Chicago*

Exhibited at Grand Central Galleries, New York, 1924.

Three-quarters length; small scale. The sitter is a slender woman in black,

GEORGE HENSCHEL, ESQ.

Collection of Mr. Henschel, London

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

relieved against a rich reddish-brown background. Her hands lie clasped loosely in her lap; her long pale face wears a serious if not melancholy expression which is interestingly and closely characterized. A rose at left of foreground provides the only accent of warm color. This work is noticeable for its distinguished tone. Mrs. Dyer was the wife of a well-known American landscape painter, a native of Chicago, who lived in Europe some forty years. The Dyers were friends of Sargent and other members of the American colony in Italy. An inscription in the painter's own handwriting runs as follows: "To my friend Mrs. Dyer. John S. Sargent, Venice, 1880."

Canvas: 24½ x 17 inches. Given to the Art Institute by the Friends of American Art, 1916. Formerly in the collection of Mr. Martin A. Ryerson. Reproduced in the *Bulletin of the Art Institute,* February, 1916, p. 141.

MME. E. PAILLERON

Exhibited at Paris Salon of 1880.

The lady is represented standing in a park. The landscape setting is of a beautiful tone, light and fresh. The gown of a superb black material. The head, and especially the hair, are of a less satisfying quality.

Wife of the French poet and dramatist, Edouard Jules Henri Pailleron, and the daughter of M. Buloz, manager of the *Revue des Deux Mondes.*

SPANISH COURTYARD *Louis B. McCagg collection*

Exhibited at National Academy of Design, New York, 1898; at Pennsylvania Academy, 1899; at Sargent loan exhibition, Boston, 1899; at Panama-Pacific Exposition, San Francisco, 1915.

A handsome composition in grays, with fine accents of black and white. The paved courtyard, with plaster walls, an arcade at the left, a big sculptured wood cross at the right, and at the back the timbered supports of a balcony, forms the setting for some eight or nine figures of women and children, who are scattered about in a casual way that seems wholly fortuitous but nevertheless lends itself to a design of much pictorial excellence. The sitting figure of a young mother holding a child in her arms and looking down into its face, in the foreground, is highly interesting, the attitude and movement being depicted with notable felicity. Just beyond this group are two standing figures of women, rather sketchy, but amaz-

ingly lifelike. At the left, far back, near an open door, a group of women sewing and gossipping; and at the right a dark-haired young woman, whose head, shoulders and arms alone are visible above a railing protecting a stairway well, is evidently starting to go down the unseen flight of steps.

LES CHÊNES

This landscape represents a scene in the grounds of the Château des Chênes, the home of M. and Mme. Pierre Gautreau, at Paramé, Ille et Vilaine, Brittany. It shows a little brook meandering through the foreground, and beyond it a grove of slim young trees on a slope, with a glimpse of the sky. Canvas: 21¼ x 25⅝ inches. Signed at lower left, and dated 1880 at lower right. Formerly in the collection of Miss Grace Ellison, of Paris.

JAMES LAWRENCE, ESQ.

Exhibited at loan exhibition of portraits, Copley Hall, Boston, 1896.

MRS. JAMES LAWRENCE

Exhibited at loan exhibition of portraits, Copley Hall, Boston, 1896.

MR. BURCKHARDT

Exhibited at Paris Salon of 1881; at loan exhibition of portraits, National Academy of Design, New York, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899.

The father of the "Lady with a Rose," Miss Burckhardt. Painted in 1880.

THE ALHAMBRA

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.
Sketch.

THE COURT OF THE LIONS

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.
Sketch, made in Granada, in 1880.

MME. PAILLERON'S CHILDREN

Exhibited at Paris Salon of 1881 under the title of "Portraits de M. E. P. et de Mlle. L. P."; at the exhibition of portraits and playthings of children

at Château Bagatelle, Paris, 1910, under the title of "Les Enfants Pailleron."

Note the picture of a brother and sister by Sargent, who has the dexterity, brilliancy, and somewhat ostentatious facility of his master, Carolus Duran, and with analogous properties of color. . . . The portrait of the children of M. P. gives me the impression of a man who, in spite of obvious gifts, is running the risk of entering upon a path at the end of which he will meet M. Dubufe.—J. Buisson in the *Gazette des Beaux-Arts.*

The children of Edouard Pailleron, celebrated poet and dramatist, best known as the author of "Le Monde où l'on s'amuse" and "Le Monde où l'on s'ennuie."

MME. R. S.

Exhibited at Paris Salon of 1881.

This canvas depicts a young lady in white, at the piano, with pleasing accessories of flowers and Delft ware. The picture was warmly commended by the critic of *Le Temps,* who spoke of its creamy-gray tones, the freshness of the flowers, and the lively blue notes of the Delft porcelain. "*Les audaces de M. Sargent nous plaisent beaucoup,*" wrote this critic, "*et nous espérons qu'elles seront bientôt comprises.*"

Second-class medal, Salon, 1881.

MISS BURCKHARDT ("LADY WITH A ROSE")

Collection of Mrs. Harold F. Hadden

Exhibited at Paris Salon in 1881 under the erroneous title of "Mlle. L. P."; at Royal Academy, London, 1882, under the title of "A Portrait"; at Boston Art Museum, 1883, as "Portrait of a Lady"; at Grand Central Galleries, New York, 1924, as "The Lady with the Rose—My Sister."

Full-length. The young lady, dressed in black satin, stands with her right hand bent back resting on her waist, while the other hand, with the arm extended, offers to view a single rose. The dress, stretched at the hips over a sort of hoop, and ornamented in front, where it opens on a velvet petticoat, with large satin bows, has an old-fashioned air. The hair is arranged in two or three large curls fastened at one side over the temple with a comb. In the background is a vague faded silk curtain.

More than the majority of Sargent's portraits, this painting is permeated by a spiritual quality, and its sheer loveliness wins it an affectionate place in the hearts as well as the esteem of the observers.—Leila Mechlin.

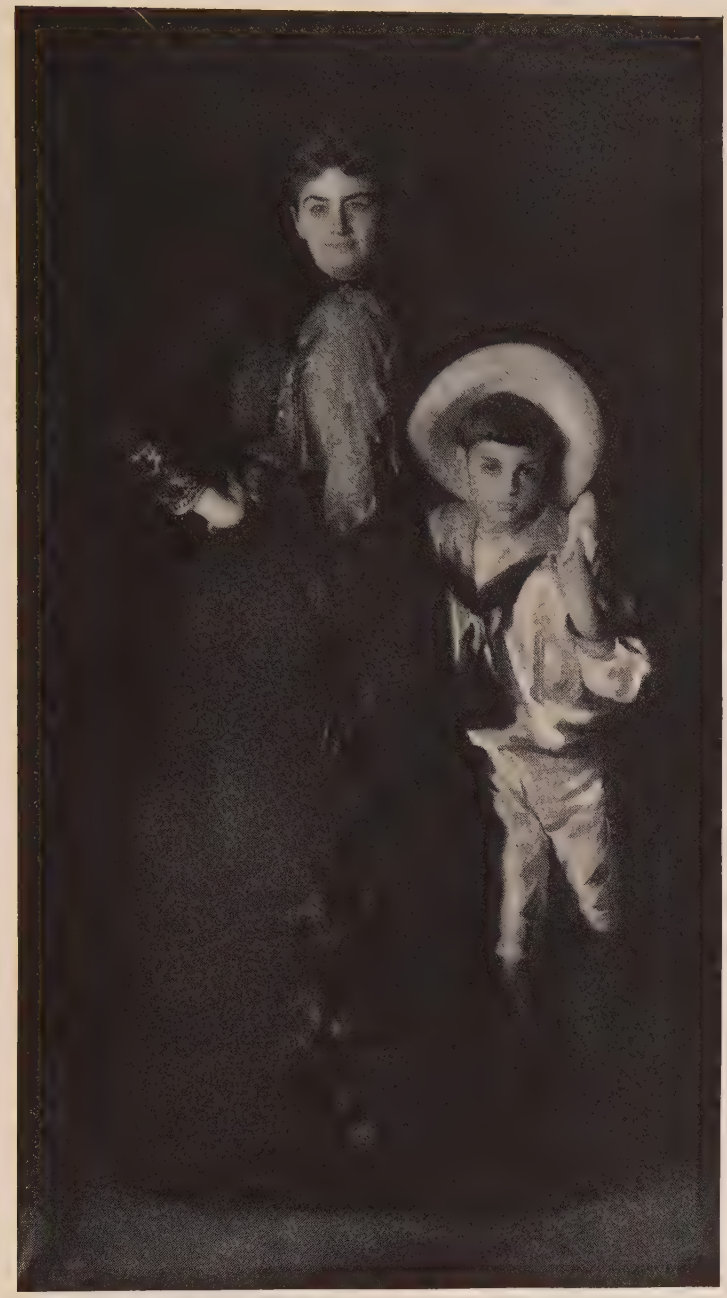
The childish contour of the face, the tender forehead bulging a little under soft waves of hair, the deep corners of the mouth, and the serious yet alert gaze are not only exquisite in themselves, they are exquisitely seen. Even the flip of the bent hand resting on the hip, a convention of unconventionality, has its personal expressiveness. Probably the artist never has painted a more purely personal portrait or one that gives more successfully the illusion of mental, physical and spiritual life.—New York *Times*.

Painted when he was but four-and-twenty years of age, the picture by which Mr. Sargent was represented at the Salon of 1881 is a performance which may well have made any critic of imagination rather anxious about his future. . . . It offers the slightly uncanny spectacle of a talent which on the very threshold of its career has nothing more to learn. It is not simply precocity in the guise of maturity . . . it is the freshness of youth combined with the artistic experience, really felt and assimilated, of generations. My admiration for this deeply distinguished work is such that I am perhaps in danger of overstating its merits; but it is worth taking into account that to-day, after several years' acquaintance with them, these merits seem to me more and more to justify enthusiasm. The picture has this sign of productions of the first order, that its style would clearly save it if everything else should change—our measure of its value of resemblance, its expression of character, the fashion of dress, the particular associations it evokes. . . . The artist has constructed a picture which it is impossible to forget, of which the most striking characteristic is its simplicity, and yet which overflows with perfection. Painted with extraordinary breadth and freedom, so that surface and texture are interpreted by the lightest hand, it glows with life, character and distinction, and strikes us as the most complete — with one exception, perhaps — of the author's productions. — Henry James: "Picture and Text," Harper & Brothers.

EL JALEO *Fenway Court, Boston*

Exhibited at Paris Salon of 1882; at St. Botolph Club, Boston, 1888–1889; at Boston Art Museum, 1898, 1899, 1900, and 1912. Formerly in the collection of Hon. T. Jefferson Coolidge.

This composition depicts a woman in the middle of a dimly lighted room, in a voluminous white silk dress and black mantilla, with her body thrown back in a slanting attitude, representing a figure of the Spanish dance. She



Courtesy Grand Central Art Galleries, New York

MRS. DAVIS AND HER SON

[Mother and Child]

Collection of Mr. Livingston Davis, Boston

is dancing to the accompaniment of her own castanets and that of a row of joyous white-garbed women and black-hatted musicians who sit in straw chairs against the grimy whitewashed wall in the background, and thrum upon guitar and tambourine, or lift their castanets into the air.

Reveals the most remarkable qualities of observation and invention. Mr. Sargent also adds to these merits the great merit of not subordinating the impression received to the use of borrowed methods.

Antonin Proust in *Gazette des Beaux-Arts.*

Things which we should call admirably and ingeniously arranged were it not for the feeling that they happened so, that the artist seized upon a fortuitous natural composition and recorded it either from memory or directly from the thing.—Kenyon Cox.

There is, as it were, the knack of Spain in his "El Jaleo," something neither Italian nor Oriental, but proper to the spirit of the populace of this one peninsula, a somewhat deep-toned gaiety, a laugh in grave notes, and a kind of defiance, at least in the women.—Alice Meynell.

It is a piece of naturalistic painting; every ingredient of visible passion, grace, and Spanish glamour which belongs to the famous dance . . . is reflected as in a mirror; but there is no tincture of the photograph there. A beautiful work of art, beautiful in its rich darks, its luminous yet restrained yellows, its grasping of some eight or ten figures in a design which seems simplicity itself—until you take the trouble to analyze the balance of its movement and the subtle coördination of its values.—Royal Cortissoz.

Reproduced in the *Gazette des Beaux-Arts,* June, 1882.

SPANISH DANCE

A square canvas, evidently one of the studies made in Spain, in 1880, at the same time that "El Jaleo" was painted. This is a vivid and spirited impression of a picturesque nocturnal scene, with several couples in the foreground going through the extravagant posturing of the national dance. In the background is a crowd of spectators and a few musicians with guitars and tambourines.

MRS. VALLE AUSTEN

Exhibited at Paris Salon, 1882; at National Academy of Design, New York, 1882; at Corcoran Gallery, Washington, 1916–1917; at City Art Museum, St. Louis, 1917.

Three-quarters length; standing; full front; with slender hands loosely clasped together. The figure, in white satin, is relieved against a gray wall. A flowing black scarf falls from the throat over a bouquet of red roses. The face is very serious in its expression. The drawing of the head and hands is notably strong.

Signed and dated Paris, 1882.

This singularly charming painting . . . shows Mr. Sargent's virtuosity in all its intensity, but subordinated to the theme.

American Magazine of Art.

It is a sympathetic portrait, in which Mr. Sargent has presented to us a subtle and rare beauty, poise, reserve. The satin is reminiscent of Terborch. The hands are perhaps the most remarkable part of the painting, sensitive, delicate, quietly folded together.

Bulletin of the City Art Museum, St. Louis.

THE BOIT CHILDREN — *Boston Art Museum*

Painted in 1882. Given to the Boston Art Museum in 1919 by the daughters of Edward Darley Boit in memory of their father.

Canvas: 87½ x 87½ inches.

Exhibited at Paris Salon of 1883 under the title of "Portraits d'Enfants"; at St. Botolph Club, Boston, 1888–1889; at Paris Exposition, 1900; and at Boston Art Museum many times prior to 1919.

This large square picture is one of Sargent's most important and most beautiful works of the early period. In the foreground, the youngest of the four little girls is sitting on a gray-blue rug, on the floor of the studio, holding her doll in her lap. At the left, the next youngest of the sisters stands, facing full front, with her hands behind her back, frankly posing for her likeness, but without undue self-consciousness. The two eldest children stand farther back in the room, one of them leaning against a huge blue-and-white Chinese vase considerably taller than herself. These two figures, half in shadow, are projected against the most deeply shadowed portion of the interior. The rendering of the white frocks and aprons is a triumph of crisp workmanship, and the same is true of the rugs, the vase, the red screen, etc. The arrangement of the group is unconventional, but exceedingly felicitous. It was a fortunate circumstance that the work was done for a fellow artist and an intimate friend, since in all probability it would have been difficult if not impossible to persuade the usual client to

permit so much freedom in the design. Here we have not merely a portrait group but a picture; the two things are combined with remarkable success. Light and shade, composition, color, drawing, textures, all are conceived from the point of view of a highly original pictorial effect, and, while the portrait element is not by any means negligible, it is, as it were, subordinated to the beautiful pictorial impression. Never has Sargent been more spontaneous than in this delightful canvas, which has in a peculiar degree all the piquancy of his personal touch and style.

The naturalness of the composition, the loveliness of the complete effect, the light, free security of the execution, the sense it gives us as of assimilated secrets and of instinct and knowledge playing together — all this makes the picture as astonishing a work on the part of a young man of twenty-six as the portrait of 1881 was astonishing on the part of a young man of twenty-four. — Henry James: "Picture and Text," Harper & Brothers.

One of the most consummately skilful of Mr. Sargent's performances, although in it the imitation of his favorite model, Velasquez, is patent and avowed.—Claude Phillips.

The exact values of the tones, the relations of the lights to the darks, the atmospheric effect over all, are precisely and irreproachably right.

John C. Van Dyke.

MRS. ADRIAN ISELIN

Exhibited at Grand Central Galleries, New York, 1924.

Nearly full-length; standing; the right hand rests lightly on the corner of an inlaid table with ormolu mounts. Black satin dress with passementerie trimmings.

A portrait which claims and holds attention as few portraits of to-day do, a picture profoundly personal, full of character, vital in the extreme, a beautiful work.—Leila Mechlin.

She stands proudly erect; only the clutch of telltale fingers on the ormolu mount of a near-by table betrays that this erectness demands an effort of will. Her formal black satin gown with its glitter of passementerie and long-looped watch-chain have the unostentatious elegance of a bygone day, while the strength and reserve of the face under its smooth parting of gray hair bespeak self-discipline that, too, is a little out of fashion.

Margaret Breuning in New York *Evening Post.*

VENETIAN INTERIOR *Carnegie Institute, Pittsburgh*

Exhibited at Grand Central Galleries, New York, 1924.

One of the painter's most fascinating interiors. In a large bare room are seven figures. The color scheme is restricted to a gamut of fine blacks, whites, grays and browns. Two girls are standing near the foreground, and one is seated at the left. At the farther end of the room is an open door, and through this we see the figure of another girl, on a balcony or porch, in full light. Just inside the door, two women are sitting, at the left, with a child between them.

THE SULPHUR MATCH (CIGARETTE)

Collection of Mr. Louis Curtis

Exhibited at loan exhibition, Copley Gallery, Boston, 1917; at Grand Central Galleries, New York, 1924.

Two small figures, that of a swarthy man lighting his cigarette, and that of a woman sitting in a chair which is tipped back against the wall. She turns her head a little towards her companion, with an inscrutable expression, possibly half coquettish; while he momentarily ignores her, concentrating all his attention upon the important operation of lighting his fag. Signed and dated Venice, 1882.

VÉNISE PAR TEMPS GRIS *Collection of Sir Philip Sassoon*

This composition comes as close to being a panoramic view as anything by Sargent. It is a view from the Riva degli Schiavoni, looking westward, towards the Ducal Palace, the Campanile, and Santa Maria della Salute. In the right foreground is the quai, dotted here and there with small figures of pedestrians. At the left, the Lagoon, with many fishing boats moored alongside the mole. The work is brushed in, in a sketchy way, but with a fine gray tonality, and much atmospheric verisimilitude. In general effect it is not unlike a Whistler. It would be interesting to compare it with a Canaletto or a Guardi, a Ziem or a Bunce, and, different as it is from each and all of these painters' conceptions of Venice, it would hold its own in any company.

SELF-PORTRAIT *Kepplestone collection*

THORNTON K. LOTHROP, ESQ.

Exhibited at St. Botolph Club, Boston, 1888–1889; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916.

Painted in 1882.

PORTRAIT OF A CHILD *Mrs. Eleanor Jay Chapman collection*

Exhibited at fourth annual exhibition of contemporary American art, Boston Art Museum, 1883.

PORTRAIT OF A YOUNG GIRL *Mrs. Charles J. White collection*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916.

Painted 1883–1884. A contemporary notice called attention to the very simple and delicate piece of modeling in the head.

DOCTOR POZZI

This portrait, painted about 1883, in Paris, does not appear to have been exhibited at the Salon. Doctor Pozzi was a distinguished surgeon. Sargent painted him wearing a brilliant red dressing gown. According to Henry James, the sitter was a gallant pictorial type and the picture was splendid. The bearing of the eminent physician was "as noble as that of a figure by Van Dyck."

WILLIAM THORNE, ESQ.

Exhibited at eleventh international exhibition, Carnegie Institute, Pittsburgh, 1907; at Corcoran Gallery, Washington, 1907.

Sketch portrait.

Mr. Thorne is an American portrait painter and a National Academician, with a studio in New York.

MADAME GAUTREAU *Metropolitan Museum of Art, New York*

Exhibited at Paris Salon of 1884; at Carfax Gallery, London, 1909; at Panama-Pacific Exposition, San Francisco, 1915.

Full-length portrait of a famous Parisian beauty—a contestable beauty, according to contemporary records; the lady stands upright beside a table on which her right arm rests, with her body almost fronting the spectator and her face in complete profile. She wears an entirely sleeveless dress of black satin, against which her admirable left arm detaches itself; the line of her harmonious profile has a sharpness which Mr. Sargent does not always seek, and the crescent of Diana, an ornament in diamonds, rests on her singular head. It is said that the picture failed to please her, and her numerous friends spent much indignation upon the artist. A certain section

of fashionable Paris took up the case, and it led to much contention in salon and atelier.

Purely French, with a French character lying out of the view of the caricaturist, is the fine clear portrait of Madame Gautreau, the firm and solid profile, with decision, not weakness, in its receding forehead and small chin.—Alice Meynell.

There is the masterful accent of the man born to paint portraits, born to draw from each of his sitters the one unforgettable and vital impression which is waiting for the artist.—Royal Cortissoz.

Mr. L. de Fourcaud devoted a generous amount of space to his discussion of this important work in an article on the Salon in the *Gazette des Beaux-Arts*, June, 1884. He avowed that he was a convinced admirer of the picture, in which he discerned all sorts of curious intentions and strange refinements. He spoke of the peculiarities of the type of women known as "professional beauties," who, he said, became idols rather than women. Sargent had in this work depicted the idol, and it should be regarded in that light. The purity of the lines of his model must have struck him at once, and he determined to make of the portrait something like a large drawing in cameo style. . . . "Of course, I do not affirm that the painter indulged himself in profound speculations regarding the psychology of his model; it may very well be that he was actuated solely by plastic preoccupations; but I do affirm that the design was his chief objective in this portrait . . . and that as a result of his perseverance in observing and fixing the manner of being of the idol we have a work not only of refinement but also of great carrying power."

Painted at M. and Mme. Pierre Gautreau's country house, Les Chênes, at Paramé, Ille et Vilaine, near St. Malo, on the coast of Brittany.

Canvas: 82⅛ x 43½ inches. Reproduced in "The Work of John S. Sargent, R.A.," in *Scribner's Magazine* for November, 1903, and in the *Bulletin of the Metropolitan Museum of Art* for May, 1915.

MRS. KATE A. MOORE — *Luxembourg Museum, Paris*

Exhibited at one hundred and sixteenth exhibition Pennsylvania Academy, 1921; at Knoedler Galleries, New York, 1918.

Full-length; seated, in a shadowy interior, with many still-life accessories in sight—furniture, china, flowers, bric-à-brac, etc., all brushed in with the painter's customary virtuosity. The pose of the sitter is not wholly reposeful; and her sidelong glance does not explain itself.

Striking characterization; beautiful contours; exquisite rendering of materials; qualities to which no reproduction could do justice.

American Magazine of Art

MRS. HENRY WHITE

Née Margaret Stuyvesant Rutherford; wife of the former American Ambassador to Italy and to France. Painted in 1884. She is shown at full length, standing, in white satin gown with train; a fan held in the right hand; in the background is a gray curtain and a *chaise longue* with ormolu mounts and a red cushion.

Exhibited at Royal Academy, London, 1884; at Paris Universal Exposition, 1900; at sixth exhibition of contemporary American paintings, Corcoran Gallery, Washington, 1916–1917; at Grand Central Galleries, New York, 1924.

The pose has all the *élan* and freshness of youth, and the carriage of the graceful head is charming. The drawing and painting are, it need hardly be said, clever in the extreme.—*The Art Journal.*

The marvelous painting of Mrs. Henry White . . . thrills you across the long room. It is one of the splendid portraits of all time, this presentment of an aristocratic woman, dignified, aloof, beautiful, who draws you unwaveringly to her without the flick of an eyelash or the least unbending of the calm formality of her pose.

Margaret Breuning in New York *Evening Post.*

THE DEADLY PARALLEL

One of the finest and most discerning portraits that Mr. Sargent has painted, full not only of technical merit and artistic worth, but personality and spiritual significance. The composition is charmingly rendered, the texture inimitable, the pose and expression peculiarly happy, and the interpretation of character is so subtle yet so sympathetic that none can fail to feel its significance.

American Magazine of Art.

Mr. J. S. Sargent has been the victim of a reputation too easily acquired. He does his powers injustice by neglecting taste in every element of his pictures except that tonality in which he excels. His Mrs. H. White, a life-size, whole-length figure in a fawn-colored dress, is hard; the painting is almost metallic; the carnations are raw; there is no taste in the expression, air or modeling; but the work is able enough to deserve recasting.

The Athenaeum.

MRS. HENRY WHITE

Sketch.

Exhibited at Corcoran Gallery, Washington, 1916–1917; at Grand Central Galleries, New York, 1924.

Head and shoulders only. This is the preliminary study of the sitter whose full-length in white was painted at the same period.

It has the spontaneity of an improvisation in its broad *bravura,* but it is as substantial an evocation as the more deeply pondered canvas. The smaller canvas registers perhaps the high-water mark of Mr. Sargent's prowess as a brushman pure and simple. We have never seen anything of his to beat it in flowing force, in confident, easy mastery.—Royal Cortissoz.

POINTY *Mrs. H. F. Hadden collection*

Exhibited at Grand Central Galleries, New York, 1924.

A portrait sketch of a dog, painted in Paris, 1884.

MRS. T. W. LEGH

Exhibited at Grosvenor Gallery, London, 1884.

Vivacious and charming; the flesh tones are clear and pure.

The Art Journal

MADAME ERRAZURIS

Half-length; seated; full front; this remarkably spirited realization of a smiling and comely young woman embodies the joy of living with the most engaging felicity and naturalness. She looks as if she were overflowing with good nature and high spirits, and not only that, but she has the unmistakable aspect of an alert intelligence. The face certainly illustrates the implication of the phrase "a speaking likeness," since its suggestion of interesting conversational powers is unmistakable. Madame Errazuris was an Austrian lady, and the portrait was painted in Paris, in 1884.

THE MISSES VICKERS

Exhibited at Paris Salon of 1885; at Royal Academy, 1886; at Paris Universal Exposition of 1900; at exhibition of Twenty Years of British Art, Whitechapel Art Gallery, London, 1910.

These three young ladies, sisters, sitting in an irregular row, in a dining room much foreshortened, aroused in London a chorus of murmurs, and,

CARMENCITA

Luxembourg Museum, Paris

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

according to Henry James, had the further privilege of drawing forth some prodigies of purblind criticism. Of the three young girls, two are seated on a sofa at the left. One of these is dressed in black; the other in white. The girl in black, with downcast eyes, is looking over the pages of a magazine which lies in her lap, as she turns the leaves; the girl in white, who apparently has been looking at the same magazine, for one of her hands still holds a corner of the open page, is now directing her gaze elsewhere. Her left arm is thrown across the back of the settee, encircling her sister. The third figure, a little farther back, seems to be the eldest of the trio. She is sitting in a low chair, at the right, the back of the chair towards the observer; she has thrown her left arm over the chair-back, and she turns sideways in such a position as to bring her left side towards the artist, while her head is still more to the left, so that the face is almost full front. In the vaguely indicated background are a table with teacups, a chair, a screen, and a window at the right.

It is in his usual bold, suggestive manner; not quite so dashing nor so pleasantly strong in color as his "Lady Playfair," but with something more intimately expressive in the faces, and a more sincere and unaffected study of the type.—R. A. M. Stevenson.

"The Misses Vickers" . . . justifies itself through the sheer charm of the effect which the painter has secured from his lawless arrangement of forms.

Royal Cortissoz.

Mr. Sargent, always uneven, but always interesting, has grouped in a curiously cut-up frame three young girls, three foreigners; the painting of this group is so savory, seductive, and persuasive, that it makes us pardon him more than one juggler's trick (*tour de passe-passe*).

André Michel in *Gazette des Beaux-Arts*

Take the portrait of "The Misses Vickers," or, rather, take the portrait of the particular Miss Vickers who sits detached from the interlaced couple in the center of the picture, and we shall see a young lady foreshortened in a manner in which probably no young lady (sitting for her portrait) was ever foreshortened before. But that she is actually in perspective as she is drawn, and, moreover, absolutely vital to the balance of the picture in the place and at the angle in which you find her, any expert can see at a glance.

Marion Hepworth Dixon.

It is the *ne plus ultra* of French painting, or, rather, of the French method as learned by a clever foreigner, in which everything is sacrificed to tech-

nical considerations. . . . And yet, when it is all done, what good is it? . . . For—and this is the whole point of our criticism—no human being except a painter can take any pleasure in such work as this. People may admire and wonder at its skill and audacity, and even be gratified by them, much in the same way as we are gratified when the Japanese juggler spins fifteen plates at the same time; but genuine, lasting pleasure can no man take in what is essentially shallow, pretentious, and untrue.

Harry Quilter in *The Spectator*, May 1, 1886.

MRS. VICKERS

Exhibited at Paris Salon of 1885; at Royal Academy, 1886.

Brushed in with a summary and confident mastery of style. The work is somewhat slatey in tone.

Sargent fully maintains his high reputation. His portrait of the three sisters all on one canvas is very powerful. So also is his portrait of Mme. V., though in a less degree, perhaps.—*Illustrated London News.*

Mr. Sargent, like Mr. Whistler, is very skilful in his treatment of those parts of the picture which he does not wish to make important, which are to play only a decorative part, to guide the eye elsewhere, and to support or increase the effect of the rest.—R. A. M. Stevenson.

HOME FIELDS *Detroit Institute of Arts*

A landscape motive of ordinary character in itself, but poetized by the late afternoon effect of light. The observer is looking away from the sun, towards an old barn at the right background, and along the line of a dilapidated fence in sharp perspective. These objects catch the last gleams of the setting sun. The beams that fall across the meadow at the left are contrasted with the shadows of the feathery young trees. Over this scene of approaching dusk the cool sky heralds the coming of an autumn night.

This landscape study was painted at Broadway, Worcestershire, in 1885, and was given by the artist to his friend Frank Bramley, painter of the pathetic picture called "A Hopeless Dawn," in the Tate Gallery, London. The canvas is inscribed in the lower left-hand corner, "To my friend Bramley," and signed.

MRS. BARNARD

Exhibited at Anglo-American exhibition, Shepherd's Bush, London, 1914.

This portrait of the wife of Fred Barnard, the well-known illustrator, was

painted at Broadway, Worcestershire, in 1885, and is a superb early example. Mrs. Barnard was the mother of the two pretty little girls who posed for the figures in the "Carnation, Lily, Lily, Rose."

The nobility that he knew so well to gain by subtle management of space and mass.—Elisabeth Luther Cary.

MRS. FRANCIS D. MILLET

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

The wife of the American figure painter. She is depicted in a lilac costume. A delightful picture. It was painted at Broadway, Worcestershire, where the Millets were living at the time.

LADY PLAYFAIR

Exhibited at Royal Academy, 1885; at St. Botolph Club, Boston, 1887; at Paris Salon of 1888; at Sargent loan exhibition, Copley Hall, Boston, 1899.

A striking example of the painter's virtuosity. The color scheme is exceptionally brilliant. Lady Playfair wears black lace over an orange-colored satin bodice and skirt. The comments of the London critics in 1885 were for the most part specimens of the "prodigies of purblind criticism" mentioned by Henry James. *The Athenaeum* pronounced the air of the figure "almost vulgar in its demonstrativeness," and added the following paradox: "Beauty, choiceness, and delicacy of form, modelling, local coloring, light and shade, and even the character of the subject, have one and all been sacrificed to the attainment of a Velasquez-like but very crude manner of coloring and painting."

The critic of the *Illustrated London News* wrote:

"Mr. John Sargent's portrait of Lady Playfair, though clever, is conceived in the very worst spirit of contemporary French art. Its technical ability may be generally admitted, although the modelling of the arms is the reverse of graceful, but the failure of the attempt to portray a *grande dame* is painfully conspicuous."

The *Saturday Review* found the work "brilliant and dashing," with its "truly Parisian qualities of *chic* and winning attractiveness."

The *Art Journal* critic declared it was "decidedly *tapageur*, and neither graceful nor dignified."

CARNATION, LILY, LILY, ROSE

Tate Gallery, London

Exhibited at Royal Academy, 1887; at fifty-sixth exhibition Royal Glasgow Institute of the Fine Arts, 1917.

Chantrey Purchase, 1887. In a garden filled with red and white blossoms, two pretty little English girls in white frocks are busily engaged at twilight in preparing Chinese lanterns for a fête. The time is a summer evening; and the effect is that of a conflict of lights between the fading daylight and the illuminated lanterns.

Signed. Canvas: 5 feet 7½ inches by 4 feet 11 inches.

The picture is Japanese in its sense of decoration, as if decoration and idyllic moments always went together.—T. Martin Wood.

The children are exquisitely painted, and the flowers and whole lower half of the picture marvellously beautiful, but we could spare much detail from the top, that we might enjoy the rest unembarrassed by a profusion of white spots.—*Saturday Review.*

This conflict of lights and colors is rather embarrassing to the eye at first, and harms the first general impression, but little by little the artist's idea and conception, at once bold and feeling, reveal themselves and charm us. It is especially in the two delightful types of young girls that he manifests a tenderness which he has not often shown us.

Sir Claude Phillips in *Gazette des Beaux-Arts.*

The refined originality of this embroidery of light and shadow, the lights so brilliant, the shadows penetrated with mystery, the affectionate tenderness with which the children and flowers are represented, the lovely imaginativeness of the whole conception, bespoke qualities which have appeared only partially in the portraits, and are altogether of a rarer significance than their vivid actuality.—Charles H. Caffin.

. . . The introduction and painting of the children's figures, the disposition of the masses of flowers and leaves with which they are surrounded; the delicately bold coloring of the roses, carnations and lilies—in all of these respects is this picture an exquisite work of art. And even now we have left some chief merits untold, and must leave them undescribed. For how is it possible to describe in words that subtle rendering of brilliance and shadow, that united mystery and revelation which render this composition so admirable?—Harry Quilter.

Copyright, 1925, by Robert Walton Goelet

MISS BEATRICE GOELET

Collection of Mr. Robert Walton Goelet, New York

Portraits of childhood and an exquisite study of twilight and lantern-light, with the fine violet tints that artificial light lends to evening air, and with white as lovely in its coolness as the white of Titian in its gold, are united in the garden picture, "Carnation, Lily, Lily, Rose." It is strange that any one affects to make light of truth and to look elsewhere for decoration, when nature and truth can look so beautiful.—Alice Meynell.

SKETCH FOR CARNATION, LILY, LILY, ROSE

Painted in 1885.

Exhibited at Sargent loan exhibition, Boston, 1899.

BY THE RIVER *Mrs. J. Montgomery Sears collection*

A young lady in a white skirt, pink waist, and straw hat with blue ribbon, is sitting on the bank of a river, under the trees, reading. Her bluish-green parasol stands furled by her side. The little stream at the left is seen in perspective flowing beneath the trees; and at a distance there are swans paddling about on its smooth surface. Beyond a verdant meadow at the right are the high plastered walls of a farmyard in the background.

Painted at Broadway, Worcestershire, 1885.

THE CIGARETTE

Brilliant study of a woman at a table on which large candelabra are wonderfully indicated. It was originally an upright, but the artist cut it down by taking a piece off the bottom of the canvas. Painted at Broadway, Worcestershire, in 1885.

MRS. ARTHUR LAWRENCE ROTCH

Mrs. Henry Parkman, Jr., collection

Exhibited at Boston Art Museum, 1903 and 1916.

The portrait of Mrs. Rotch is conceived quite as Copley might have conceived it—but he could never, in his palmiest days, have executed it with the superb breadth, ease and virtuosity which it displays in every feature and detail.—Boston *Transcript.*

ROBERT LOUIS STEVENSON

Mrs. Harry Payne Whitney collection

Exhibited at New English Art Club, 1887; at Grand Central Galleries, New York, 1924.

An interior with two figures. The novelist, at the left, is walking up and down the room, and appears to be soliloquizing, or, perhaps, dictating. At the right, in shadow, seated, the figure of Mrs. Stevenson. An open door and stairway at background. The walls of the room are red.

Painted at Bournemouth, in 1885.

Interesting both for subject and treatment is the picture of Robert Louis Stevenson walking to and fro in a red-walled room, dictating a story to his wife. His long, lank form, the intense life that pulses in the feeble frame, and the characteristic gesture as he lifts one hand to his face while groping for the right word—all are ably made to contribute to the realization of the beloved author's personality.—W. H. D. in Boston *Transcript.*

ROBERT LOUIS STEVENSON

Exhibited at St. Botolph Club, Boston, 1887; at Society of American Artists, New York, 1893; at Pennsylvania Academy, 1899; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Portrait study. Painted at Bournemouth, in 1885. Full-length; seated in a wicker armchair, with legs crossed, and the slim body listlessly sunk down in the chair. The right hand holding a cigarette, and the left hand resting on leg. The hands are very characteristic in shape and position. Fur rug on the floor. Cabinet in background.

Then there was a portrait of Robert Louis Stevenson, with the long legs, long fingers, long face, long hair, perhaps exaggerated a little, and certainly giving the sitter a queer, uncanny look.—*Magazine of Art.*

MRS. MASON

Exhibited at Grosvenor Gallery, London, 1885.

Full-length. The costume is of black material, with much transparent muslin.

Very clever, but hard and stiff.—*Illustrated London News.*

Mr. Sargent's portrait of Mrs. Mason is notable for distinction and style.

Saturday Review.

MRS. WILTON PHIPPS AND WINSTON *Henry Phipps collection*

Exhibited at London, 1886; at Grand Central Galleries, New York, 1924.

Mrs. Phipps is the grandmother of the infant she is holding in her lap. She

wears a blue-gray dress, and the child is in white, with a baby cap of bluish-white. The background is a conventionalized landscape. Mrs. Phipps's gray hair is relieved against a dark mass of foliage. The treatment of the drapery is perhaps a little fussy, a rare defect in Sargent's work.

Somehow, Sargent does not seem to have comprehended in this work infancy, and here one feels a little overstraining of the style of the English eighteenth century.—Leila Mechlin.

Very charming in aspect and distinguished in its color scheme of black and white.—William A. Coffin.

Engraved on wood by Timothy Cole for the *Century Magazine*, 1912.

MRS. WILTON PHIPPS *Mrs. Butler Duncan collection*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

MRS. HARRISON

Exhibited at Royal Academy, 1886.

No doubt there is a certain *chic* about his portraits, and at a distance the general effect is not unpleasing, but his coloring and composition are both eccentric.—*Art Journal.*

An exercise in white, red and gray; is, so far as this goes, excellent, although it is decidedly unpleasant as a household companion, and, for the owner's sake, we hope unjust to the lady.—*The Athenaeum.*

GEORGE R. FEARING

Exhibited at the Copley Gallery, Boston, 1917.

PORTRAIT OF A LADY

Exhibited at New English Art Club, 1886.

Should be seen from a distance; the painting is of a most dashing sort, and the wonderful rendering of the dress and background cannot fail to evoke admiration.—*Art Journal.*

STREET SCENE IN VENICE *Collection of Mrs. Stanford White*

Exhibited at Society of American Artists, New York, 1893; at Sargent loan exhibition, Copley Hall, Boston, 1899; at the Copley Gallery, Boston, 1916; at Grand Central Galleries, New York, 1924.

A somber street scene with several figures. The vista of a narrow street. In the foreground a young woman, slender and of a fine bearing, is walking. She has just passed two men who are standing at the right, near the wall of one of the buildings. They are wearing cloaks, and are staring at the woman.

As a painting pure and simple it is a marvel. The arrangement—that is hardly the word for it, for it seems an inevitable design, one of those things that could not have happened otherwise—is novel and pictorially all that it could or should be. The placing of the three main figures is notably felicitous.—W. H. D. in Boston *Transcript.*

There is a sketch by Sargent of a slatternly red-headed girl with a black shawl over her head coming over the stones of a shabby little street that *is* Venice as none of the other representations are. The canals may be filled up, St. Mark's may crumble as the Campanile has done; but as long as the race and the climate remain, so long will remain the clear, colorless *morbidezza* of the face, the limp clinging skirts with all the stiffness taken out by the moist sea air, and the gentle lassitude of the loafers leaning against the wall draped in their dark cloaks. The curious thing is that while the picture is in grays and blacks, without a single bright touch, it is not only more true but infinitely more beautiful in color than the customary blaze of orange and red; and while there is not a trace of old carving or Gothic architecture, yet it somehow gives the grace and mystery of Venice as Ruskin's painfully elaborated drawings do not.—Samuel Isham.

VENETIAN GLASS WORKERS *Martin A. Ryerson collection*

Painted in 1886. Canvas: 22 x 33½ inches.

An interior with five figures, mostly in the cool gray tones characteristic of this period, with sharp contrasts of light and dark. The light falling from a high window at the left background and that from an unseen window in front strikes on the figures of the workers who are shaping great sheets of glass, and who are so intent upon their tasks that they seem quite unconscious of being under observation. Especially well characterized is the figure of the woman at the right of the foreground, whose action is exceedingly well suggested.

VENETIAN BEAD STRINGERS *Albright Art Gallery, Buffalo*

Exhibited at Society of American Artists, New York, 1893; at Sargent loan exhibition, Boston, 1899; at eighth annual exhibition of selected

Copyrighted, 1924, Grand Central Art Galleries, New York

MRS. AUGUSTUS HEMENWAY

Collection of Mrs. Hemenway, Boston

paintings by American artists, Albright Art Gallery, Buffalo, 1913; at Grand Central Galleries, New York, 1924.

Formerly in collection of Carroll Beckwith.

The picture, painted in a subdued tone, depicts a large bare interior with three figures of women in the foreground near a window. Two of these women are seated, and the third is standing, looking down and holding a fan. The attitude of all three gives an impression of lassitude and depression. In the background is an old stairway, a window, and a door; at the right a bench stands near the wall. Acquired in 1917, and illustrated in *Academy Notes*, October–December, 1917.

VENETIAN WATER CARRIERS *Worcester Art Museum*

Exhibited at National Academy of Design, New York, 1910.

Two women are shown at a public well. One of them is drawing up the bucket, and the other, who has already filled her water pail, is starting for home. In the background is a plaster-walled building, and an open door. The action of the figures is noticeably well rendered, especially that of the woman at the left, who is carrying off a full pail of water. The color scheme is chiefly of grays, with effective contrasts of black and white.

MRS. CHARLES P. CURTIS

Exhibited at Boston Art Museum, 1916 and 1919.

MRS. AND MISS BURCKHARDT

Exhibited at Paris Salon of 1886.

Portrait of mother and daughter. The former occupies an armchair in the foreground, while the young lady, somewhat farther back in the room, stands with her hands resting on the back of the chair. The mother, an elderly woman, but well preserved, bears in her face the marks of a life passed in ease and luxury. She has the indefinable air of a personage of assured social position. Her eyes are suggestive of a keen and original character, alert intelligence, and a kindly disposition. The daughter, who is the young person whose full-length portrait was first shown in the Salon of 1881, when she was five years younger, has now become a grown woman. She holds herself erect, serious, enigmatic, and aristocratic.

This intelligence, the product of temperament and love of his art, rules supreme in the works of Sargent. . . . The superior nature of his

mind gives him the power of combining lightness of handling with depth of sentiment—a combination exceedingly rare among the painters of our time. A picture by Sargent is the result of justice and decision, of sobriety and research; its color is calm and forcible, always very harmonious, without weakness.—Paul de Labrosse in *Revue Illustrée.*

Mr. Sargent's prodigious dexterity astonishes less than it did; there are now too many prestidigitators at the Salon; we are getting a little tired of their exercises. Fortunately, Mr. Sargent does not rest satisfied to be merely a clever man; he is a seeker of attitudes and a composer quite out of the ordinary routine order. He is fond of rare elegances, with a slight touch of strangeness; thus he does not choose his models from among the *petite bourgeoisie.* The portrait of Mme. and Mlle. B., two beautiful ladies in a single frame, produces the usual effect upon the public; a sort of exotic aroma emanates from them which intoxicates the beholder. Some, however, turn away, saying that it is unwholesome painting, and hasten to breathe a little pure air in front of the canvases of M. Bouguereau.

Alfred de Lostalot in *Gazette des Beaux-Arts.*

MRS. WILLIAM PLAYFAIR

Exhibited at Royal Academy, 1887; at Paris Salon of 1888.

Life-size; three-quarters length; three-quarters front view. Showing, against a *lie de vin* background, a lady of majestic proportions, dressed in satin of a yellowish white, and draped in a bottle-green velvet cloak trimmed with black fur. The brilliancy of this costume in no degree obscures the clear brightness and harmony of the flesh tones.

One of his most delicate works. . . . Everything is indicated with a supreme lightness, charm and distinction. And it is the light, the sweet counsellor of all fine painting, that shows here its beneficent magic.

André Michel.

Mr. Sargent's subtlety of modelling and personal manner of seeing things have never been better exemplified than in the flesh painting of the portrait referred to.—*Saturday Review.*

The painter has been able to give to his sitter an intensity of physical life, even a charm—born of frankness and good humor—that makes it one of his truest and most wholly satisfactory works. The artist's virtuosity is shown in the remarkable lighting of the head and figure, in the ingenious way with which the light-and-shade effect comes into play to vanquish

certain difficulties inherent in the subject, and, to a lesser degree, in the color, which is novel and piquant rather than truly transparent and luminous.—Sir Claude Phillips in *Gazette des Beaux-Arts.*

MRS. H. G. MARQUAND

Exhibited at Royal Academy, 1888; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Philadelphia; at Pittsburgh.

Full-length, seated, holding a fan in the right hand. Costume of black with broad white lace collar and fichu. Painted at Newport, R. I., in 1887.

There is not in modern portraiture a more satisfactory study in dignity and noble stateliness than his "Mrs. Marquand."—Royal Cortissoz.

Is perhaps the most delicate and refined of all that he has produced; in it he evinces a respect for his sitter and a reserve in his execution which assuredly mark progress in his brilliant career.—Sir Claude Phillips.

Perhaps the most unexceptionably charming thing that Mr. Sargent has painted. There is nothing in the color or the workmanship that the most captious could call careless, ostentatious, or eccentric, and few will fail to see that they have been inspired by a really sympathetic perception of the character of the sitter.—*Saturday Review.*

This is a piece of fine quality, and, in its tone and color, of a very choice kind, admirable for its harmonious disposition of the masses, treatment of the textures, and light. The delicately true hands have been studied with uncommon zest and taste.—*The Athenaeum.*

MRS. EDWARD D. BRANDEGEE

Exhibited at Boston Art Museum, 1916 and 1924.

Three-quarters length; standing figure; in a white muslin dress, with light blue ribbon at the waist, and a string of blue beads around the neck. A shawl has fallen from the lady's shoulders to the level of her waist, where it is held in place by both hands. Pearl earrings. The right elbow rests on a massive balustrade. Dark foliage back of the figure at the right, and a glimpse of the sea in the distance at the left. The picture is enlivened by some stray spots of direct sunlight falling on the balustrade at the left of the foreground.

GORDON FAIRCHILD *Fairchild collection*

Exhibited at Copley Gallery, Boston, 1917; at Boston Art Museum, 1925.

Life-size sketch portrait of a boy, sitting tailor-fashion in a wicker arm-

chair, and resting his head against a cushion. The pose appears to have been taken spontaneously. There is something very natural and agreeable about the tilt of the charming head, the downward glance of the eyes, and the slightly parted lips.

GORDON FAIRCHILD — *Fairchild collection*

Small head.

SALLY FAIRCHILD — *Fairchild collection*

Three-quarters length.

SALLY FAIRCHILD — *Fairchild collection*

Three-quarters length. Unfinished.

MRS. CHARLES FAIRCHILD — *Fairchild collection*

Head.

DENNIS MILLER BUNKER

Exhibited at St. Botolph Club, Boston, 1888–1889.

A Boston painter of distinct merit who died early.

FREDERIC P. VINTON

Sketch portrait of the leading portraitist of Boston, painted in Vinton's studio, where Sargent painted several of his series of portraits in 1888.

COUNTESS CLARY ALDRINGEN

Exhibited at New Gallery, London, 1888.

MRS. EDWARD D. BOIT — *Collection of the Misses Boit*

Exhibited at Royal Academy, 1888; at St. Botolph Club, Boston, 1888–1889; at Paris Universal Exposition of 1900.

Nearly full-length. It shows her sitting on a sofa, the left arm resting on a velvet cushion, and the hands loosely clasped together. The lips are parted in a half-smile, and the eyes are directed towards the left with an amused expression. Her costume is composed of a light figured silk skirt and a dark waist with V-shaped neck and elbow-length sleeves; she wears a hair ornament of feathers.

The wife of Edward D. Boit, the artist, who was one of Sargent's most intimate friends in Paris in the eighties. She was the mother of the four little girls of the "Boit Children" group, now in the Boston Art Museum.

He gives free rein to his eccentric fancy, rendering with astonishing verve and unconventionality a joyous and exuberant personality.

Sir Claude Phillips.

Made an impression of power like a Velasquez.—Richard Muther.

Painted in a broad large style. Abounding in "go," it is a Velasquez vulgarized—*The Athenaeum.*

MR. EDWARD D. BOIT

MRS. CHARLES E. INCHES

Exhibited at Society of American Artists, New York, 1888; at National Academy of Design, New York, 1888; at St. Botolph Club, Boston, 1888–1889; at World's Columbian Exposition, Chicago, 1893; at loan exhibition of portraits of women, Boston, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Grand Central Galleries, New York, 1924; at Boston Art Museum, 1924.

Painted in 1888. Half-length; full face. This brilliant painting of a beautiful young lady shows her in a red velvet dress, sleeveless, and décolleté, revealing shapely arms, shoulders and neck, on which the head is finely poised. The thick, dark dair is dressed high on the top of the head; and the dark eyes are turned slightly to one side under their heavy eyebrows.

We had remembered always, from 1899, the portrait of Mrs. Charles Inches, the study of a figure in ruby red velvet, never seen in the interval, but recalled in unfading vividness for its sensitive modelling and drawing and for its pure color. We wondered if it would reappear and how it would look. It looks now as it looked then, a superb bit of craftsmanship. Not a scintilla of its brilliance has it lost. Its flashing beauty remains as potent. For this portrait, at all events, time has stood still.—Royal Cortissoz.

CASPER GOODRICH *Mrs. Goodrich's collection*

Exhibited at St. Botolph Club, Boston, 1888–1889; at New York, 1889–1890, at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1904.

Painted in 1888. This likeness of a little boy in a sailor's suit is a charming interpretation of boyish character.

Not only in the Miss Beatrice Goelet, but in the Hon. Laura Lister, the Homer Saint-Gaudens, the Master Goodrich, and the Boit Children, he has treated adolescence with the most searching understanding.

Royal Cortissoz.

MRS. JOHN L. GARDNER *Fenway Court, Boston*

Exhibited at St. Botolph Club, Boston, 1888–1889; at Fenway Court, Boston, 1925.

Full-length; front view. She wears a black gown which is cut low at the neck, with short sleeves. Pearl ornaments at neck and waist. The hands are loosely clasped together. The pattern of the tapestry in the background forms an irregular circle just back of the lady's head, suggesting the idea of a nimbus.

It remains in the imagination as a question that contains its own answer.—Elizabeth Ward Perkins.

GENERAL LUCIUS FAIRCHILD

Exhibited at St. Botolph Club, Boston, 1888–1889.

American soldier and diplomatist. As colonel of the Second Wisconsin Regiment he lost his left arm at Gettysburg. Governor of Wisconsin, 1866–1872; United States consul at Liverpool, 1872–1878; Consul-General at Paris, 1878–1880; Minister to Spain, 1880–1882; Commander-in-chief, Grand Army of the Republic, 1886.

MRS. LUCIUS FAIRCHILD

Exhibited at St. Botolph Club, Boston, 1888–1889.

CLAUDE MONET *National Academy of Design*

Exhibited at the New Gallery, London, 1888; at Sargent loan exhibition, Boston, 1899.

A sketch of the French impressionist master painting out of doors. Painted at Giverny, in 1888.

Expresses character with great breadth and freedom.—*Saturday Review.*

CECIL, SON OF ROBERT HARRISON, ESQ.

Exhibited at Royal Academy, London, 1888.

MRS. DAVE H. MORRIS AS A GIRL *Mrs. Morris's collection*

Painted in 1888.

Exhibited at World's Columbian Exposition, Chicago, 1893; at Sargent loan exhibition, Copley Hall, Boston, 1899, under title of "Portrait of a Child"; at Grand Central Galleries, New York, 1924. Formerly in the collection of Mrs. E. F. Shepard. A brunette type. She has jet-black hair and dark eyes, and, with her fine complexion, is the very picture of health. She wears a dark blue-black jacket over a white waist. At the left of the foreground is a blue figured cushion.

MRS. ELLIOTT F. SHEPARD

Painted in 1888.

SKETCH OF A CHILD *Doctor Gorham Bacon's collection*

Exhibited at St. Botolph Club, Boston, 1888–1889; at National Academy of Design, New York, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899.

SONS OF MRS. MALCOLM FORBES

Exhibited at St. Botolph Club, Boston, 1888–1889.

MISS DAISY LEITER

Full-length; outdoor setting. Miss Leiter is shown wearing a white silk dress, with the draperies blown about by a brisk breeze. In the taste of the British eighteenth-century school. Miss Leiter became the Countess of Suffolk.

A word must be said of the graceful American girl, Miss Leiter, who figures in surroundings that it would have pleased Sir Joshua to paint her, and . . . must have proved a subject no less grateful to the aesthetic taste of Mr. Sargent.—Frank Fowler.

MISS ELLEN TERRY AS LADY MACBETH

Tate Gallery, London

Exhibited at the New Gallery, London, 1889; at Royal Academy, 1890; at New Salon, Paris, 1890; at World's Columbian Exposition, Chicago, 1893; at sixty-third exhibition Pennsylvania Academy; at Royal Hibernian Academy, Dublin, 1898.

Full-length. The pose is that taken by the actress at the moment when she is about to place the royal crown of Duncan upon her head. The gold reflects a reddish glow on the palms of her hands. She holds the crown in both hands, momentarily suspended over her head, and the inscrutable expression of her eyes would appear to convey the sudden perception of some startling vision. She is wearing the robe of metallic blue with long green sleeves decorated all over with iridescent beetle wings, designed for Sir Henry Irving's revival of the tragedy at the Lyceum Theatre. The picture, which was formerly in the possession of Sir Henry Irving, was presented to the Tate Gallery in 1906 by Mr. J. J. Duveen.

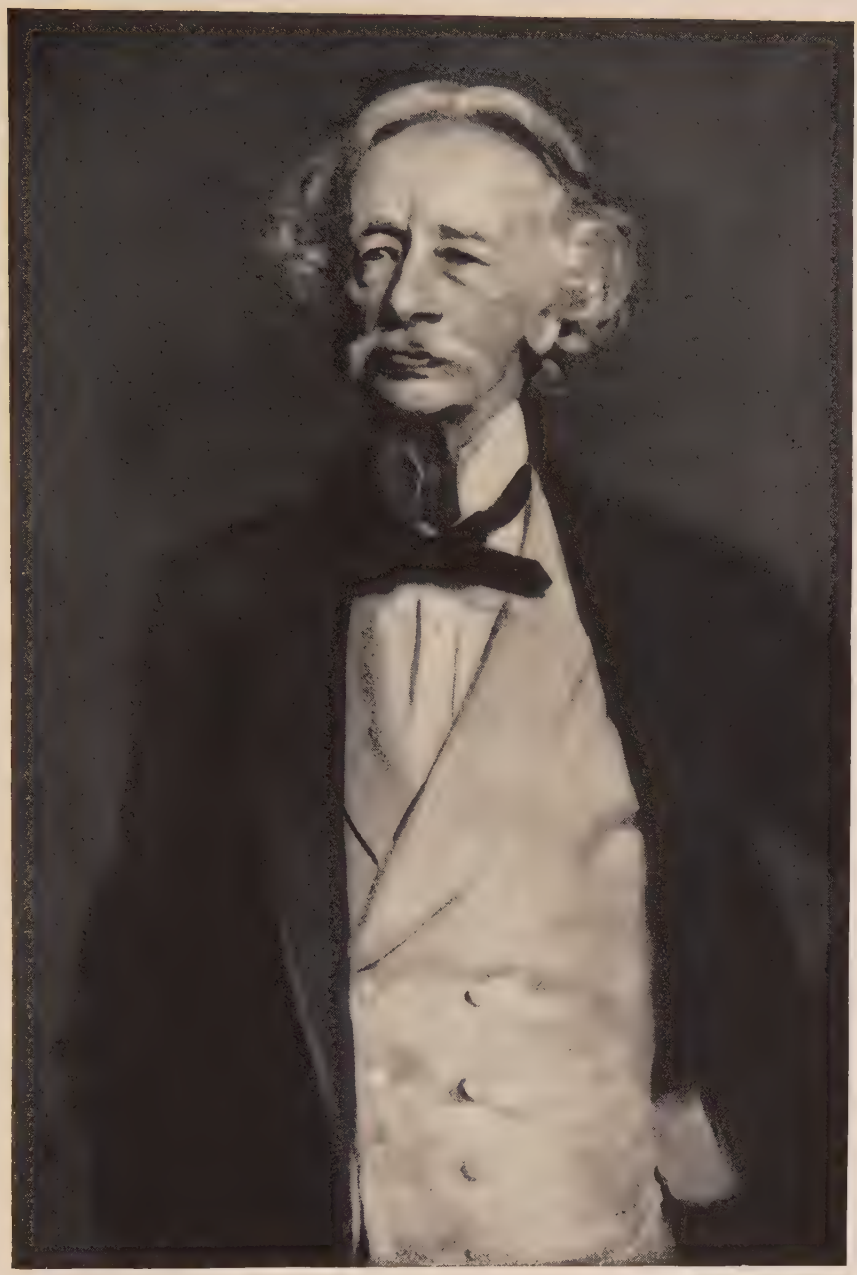
Opinion rages around it, and it enjoys the distinction . . . of being the best-hated picture of the year. . . . There is no attempt to idealize the subject, no thought of giving us Lady Macbeth herself; it is strictly and limitedly Miss Ellen Terry in that particular part, made as real underneath her stage artificiality as the painter knows how to make her. In fact, it is a *tour de force* of realism applied to the artificial, the actress caught and fixed, not as the individuality assumed, but as herself seen through and outside of the assumption. . . . This portrait will always remain eminent among his productions as one of the most characteristic specimens of his bold and learned mannerism pushed to its extremity.—*Saturday Review.*

Who can forget the Ellen Terry as Lady Macbeth, that was manifestly the most important painting of 1889, and dominated the New Gallery, even as it reigned supreme amid far more distinguished company in the Exposition de la Société Nationale des Beaux-Arts, at the Champ de Mars in 1890? Critics said it was not like Miss Terry, that it represented no incident in the play, but that the bondage of old tradition is burst with volcanic force has been naturally a shock to many sensitive souls. Brutal in its vigor, daring to the verge of reckless charlatanism, it yet escaped all perils, and was a splendid victory for the new school.

"Letters to Living Artists."

Seems to have been studied in a theatrical spasm of rare force. This startling piece has more of the Lyceum spectacle about it than of Shakespeare or Lady Macbeth.—*The Athenaeum.*

The picture of me is nearly finished and I think it magnificent. The green and blue of the dress is splendid, and the expression as Lady Macbeth holds the crown over her head is quite wonderful.—Ellen Terry's Diary, 1888.



COVENTRY PATMORE, ESQ.

Courtesy of National Portrait Gallery, London, and William Heinemann, Ltd., London

SIR HENRY IRVING

Exhibited at Royal Academy, 1889.

A sketch. Called a *tour de force* of clever brushwork. As a likeness it was said to approach caricature, the strongly marked physiognomy of the sitter being emphasized.

A good but pitiless sort of likeness.—*The Athenaeum.*

Everybody hates Sargent's head of Henry. Henry also. I like it, but not altogether. I think it perfectly wonderfully painted and like him, only not at his best by any means. There sat Henry, and there by his side the picture, and I could scarce tell one from t'other. Henry looked white, with tired eyes, and holes in his cheeks, and bored to death! And there was the picture with white face, tired eyes, holes in the cheeks, and boredom in every line. Sargent tried to paint his smile and gave it up.—Ellen Terry's Diary.

MRS. GEORGE GRIBBLE

Exhibited at Royal Academy, 1889.

A stylistic portrait of a lady wearing a blue fox boa; it was characteristically notable for the breadth and skill of the execution displayed. The drawing and construction of the head and neck were particularly commended.

Really lively and spontaneous brushwork, and delicate aerial color lift the dress and surroundings to the level of poetical still life.—*Saturday Review.*

GEORGE HENSCHEL

Exhibited at Royal Academy, 1889; at St. Botolph Club, Boston, 1890; at Sargent loan exhibition, Boston, 1899.

This likeness of one of Sargent's musical friends is a simple bust, but with an animation and a tilt of the head that is most characteristic and which gives it a pervading impression of lifelikeness.

Mr. Sargent shows us Mr. Henschel's head with a style that may be called a lively commentary on the character of the forms he treats.

Saturday Review.

A daring piece of work; those who have struggled with the difficulties of a life-size face will appreciate the hit-or-miss cleverness of it best.

The Spectator.

PORTRAIT OF DOCTOR CARROLL DUNHAM

Louis B. McCagg collection

Exhibited at National Academy of Design, New York, 1898; at Pennsylvania Academy, 1899; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Painted in 1889–1890.

MRS. R. H. DERBY

Exhibited at Society of American Artists, New York, 1889; at portrait exhibition in aid of the Orthopedic Hospital, New York, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899.

ST. MARTIN'S SUMMER

Exhibited at New English Art Club, Dudley Gallery, London, 1889; at St. Botolph Club, Boston, 1890; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Evidently painted under the direct inspiration of Claude Monet, but . . . none the worse for that.—*Magazine of Art.*

A MORNING WALK

Exhibited at New English Art Club, Dudley Gallery, London, 1889.

Somewhat unpleasing in color . . . infinite cleverness . . . scintillates with sunlight.—*Magazine of Art.*

M. PAUL HELLEU AND HIS WIFE *Brooklyn Museum*

Exhibited at New English Art Club, London, 1892.

An outdoor scene painted in the late summer of 1889, at Fladbury, near Pershore, Worcestershire. The right center foreground of the canvas is occupied by the figure of the noted French dry-point etcher, who is busily at work on a canvas which is propped up before him. His bearded face is mostly concealed by a straw hat. To the extreme right of the canvas is seen the figure of Mme. Helleu reclining on the ground and leaning against her husband's shoulder. Her face also is shaded by a large straw hat. These straw hats supply the high lights of the composition. The costumes are those of the end of the nineteenth century. The figures are placed in a surrounding tangle of rushes on the banks of the Avon. Behind them is a red canoe

which furnishes the strongest color note in the picture, as well as a definite diagonal cross-cutting of the composition. The atmospheric impression of the painting is that of a somewhat misty afternoon shade.

Canvas: 25 x 29½ inches.

STUDY OF A BUST AT LILLE

Exhibited at Sargent loan exhibition, Boston, 1899.

That caressing instinct for delicacy of linear effect which a long time ago he showed to such beguiling purpose in the sketch he painted of the wax bust at Lille attributed to Raphael.—Royal Cortissoz.

JAVANESE DANCER

Exhibited at New English Art Club, London, 1891; at Sargent loan exhibition, Boston, 1899.

A full-length and life-size study of one of the Javanese dancing girls seen at the Paris Universal Exposition of 1889.

The flat-footed, flat-handed action of the extreme East—a grace that has nothing to do with Raphael—is rendered with a delightful, amused and sympathetic appreciation.—Alice Meynell.

MRS. KISSAM *Mrs. George Vanderbilt collection*

Exhibited at Royal Academy, 1890; at one hundred and twelfth exhibition Pennsylvania Academy of the Fine Arts, 1917; at Corcoran Gallery, Washington, 1916–1917.

Has the interest of an effort to catch a quick expression. The lady, at three-quarters length, standing, is dressed in a voluminous gown of reddish lilac silk, décolleté, with elbow-length sleeves; her ornaments including a pearl necklace. She lifts her skirt with her jewelled fingers, as if in the act of making a curtsey. She is smiling, rather shyly, with a twist of her upper lip, which shows the white row of teeth; there is a suggestion of roguish laughter mixed with shyness in the dark eyes.

We fully admit the power and the uncompromising truth which are shown in such a picture as the "Portrait of a Lady," by Mr. Sargent, the American painter, whom we hope to be allowed to claim as almost a naturalized Englishman.—London *Times*.

BENJAMIN P. KISSAM *Mrs. Arthur C. Train's collection*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.
Painted in 1890.

ROBERT HARRISON, ESQ.

Painted in 1890.

PORTRAIT STUDY

Exhibited at Royal Academy, 1890.

Conveys in a remarkable degree the action of the figure. In the steep garden of a country house a tall young girl stands posing for the artist.

She humps her shoulders and sticks out her chin, with defiant arms akimbo, but there she stands and will stand as long as oil and canvas hold together. It is ugly; it is a caricature; but it lives.—*Saturday Review.*

EDWIN BOOTH *The Players, New York*

Head and bust. Full front view. The eyes are turned to the sitter's right. Painted about 1890. The tragedian was at that time fifty-seven years old. He died in 1893, in the clubhouse of The Players, which he had founded in 1888.

SKETCH OF EDWIN BOOTH *Fairchild collection*

Exhibited at loan exhibition of portraits, Copley Hall, Boston, 1896; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916.

The original sketch for the portrait in the possession of The Players, New York. It was painted in three-quarters of an hour. About 1890.

EDWIN BOOTH *Mrs. Elmhurst collection*

LAWRENCE BARRETT *The Players, New York*

Exhibited at National Academy of Design, New York, 1890.

Star actor and manager; he was closely associated with Edwin Booth during the last five or six years of the latter's life, and wrote the lives of Edwin Forrest and Edwin Booth.

THE HONORABLE LAURA LISTER

Collection of Lady Lovat, London

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

JOSEPH JEFFERSON *The Players, New York*

Exhibited at National Academy of Design, New York, 1890; at New English Art Club, London, 1893.

Depicts the actor in the part of Doctor Pangloss in "The Heir-at-Law." Half-length; seated; the head crowned by a huge powdered wig; the eyes wide open and staring; the mouth set in a dogmatic manner, yet with a hint of underlying humor. It is a remarkably combined presentation of the actor himself and the personage of the drama.

Engraved by Henry Wolf for the *Century Magazine*, June, 1896.

SKETCH OF JOSEPH JEFFERSON

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916 and 1924; at Grand Central Galleries, New York, 1924; at Panama-Pacific Exposition, San Francisco, 1915; at Corcoran Gallery, Washington, 1916–1917; at St. Botolph Club, Boston, 1922.

This rapidly made and loosely executed portrait study of the famous actor's head is of amazing vitality. The expression of the keen, staring eyes and the humorous mouth is especially remarkable. It is the actor, rather than the man, yet in Jefferson's case the two were almost identical. It is very true to a certain phase of his stage presence.

SENATOR HENRY CABOT LODGE

Exhibited at nineteenth annual exhibition of the Society of American Artists, New York, 1897; at the Pennsylvania Academy of the Fine Arts, 1898; at the Sargent loan exhibition, Copley Hall, Boston, 1899; at the second biennial exhibition of oil paintings by contemporary American artists, Corcoran Gallery, Washington, 1908-1909.

Painted in 1890.

MOTHER AND CHILD *Livingston Davis collection*

Exhibited at National Academy of Design, New York, 1890; at Society of American Artists, New York, 1891; at Boston Art Museum, 1891; at World's Columbian Exposition, Chicago, 1893; at loan exhibition of portraits of women, Boston, 1895; at Pennsylvania Academy, 1896; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Worcester Art Museum, 1909; at Boston Art Museum, 1916, 1919, 1924.

The portrait of Mrs. Edward L. Davis and her son, Livingston Davis, painted in 1890, is full-length, life-size, and shows the two figures standing. The lady, who wears black with a touch of white at the throat, has thrown her left arm about her little boy's neck. He in turn holds his right arm about his mother's waist. He wears a broad-brimmed straw hat and a white sailor suit. He is a very charming young lad with brown hair and eyes and an honest, sober glance. One of the best of Sargent's works of this period.

A work in which the artist has risen above his art, and, with keen sympathetic insight, has rendered, through consummate skill, a virile interpretation of gentle character, which, because of its truth, must prove enduring.—Leila Mechlin.

MISS KATHERINE PRATT *Frederick S. Pratt collection*

Exhibited at New Salon, Paris, 1890; at World's Columbian Exposition, Chicago, 1893; at Pennsylvania Academy, 1894; at loan exhibition of portraits of women, Boston, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Corcoran Gallery, Washington, 1910–1911; at Worcester Art Museum, 1914; at Grand Central Galleries, New York, 1924; at Boston Art Museum, 1916 and 1924.

Half-length; in a white muslin dress; with a string of amber beads around the neck; eyes turned to left; landscape background. One hand is lifted to her bosom, the fingers just touching her necklace. The position of both hands is to be remarked, as well as the contributory significance they have in the revelation of personality.

The realization of a living and breathing personality. The attitude of maidenly unconsciousness, one hand resting on her side while the fingers of the other lightly and listlessly touch the circle of gold beads that clasp the throat, is "felt" with a sensitiveness and artistic insight that are marks of a high order of creative work. There is much that is psychic in this interpretation of a human being.—*Review of Reviews.*

PORTRAIT SKETCH *Frederick S. Pratt collection*

Exhibited at exhibition of contemporary American paintings owned in Worcester County, Worcester Art Museum, 1914.

GARDEN SKETCH *Frederick S. Pratt collection*

Exhibited at exhibition of contemporary American paintings owned in Worcester County, Worcester Art Museum, 1914.

MRS. FRANCIS H. DEWEY

Exhibited at Corcoran Gallery, Washington, 1912–1913; at seventeenth international exhibition Carnegie Institute, Pittsburgh, 1913; at exhibition of contemporary American paintings owned in Worcester County, Worcester Art Museum, 1914.

Showing what might perhaps be termed the Manet influence of simplification of mass, this portrait study, rendered with almost startling directness and yet wonderful insight and penetration, is found to be very moving as well as beautiful—*Art and Progress.*

Of compelling power and subtlety. . . . The simplicity of its composition, the daring contrasts of color, the rapidity and breadth of the execution, conjoined with an amazing delicacy in the modelling of the brows and the flesh of the face, correspond to the meditative richness and fullness of a repressed temperament in a personage who seems finely Latin rather than Anglo-Saxon.—Worcester *Telegram.*

MRS. AUGUSTUS P. LORING

Exhibited at St. Botolph Club, Boston, 1891; at Boston Art Museum, 1891; at Pennsylvania Academy, 1891; at Society of American Artists, 1891; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916; at Grand Central Galleries, New York, 1924.

Three-quarters length; life-size. The lady is in white, and she is sitting on a white chair out of doors. Her oval face wears a fatigued and disturbed expression. The coloring of this piece is pure and luminous; the flesh tones are especially fine. Autumn foliage in the background.

GEORGE PEABODY *George A. Peabody collection*

Exhibited at Copley Hall, Boston, 1898 and 1899.

Painted in 1890.

PETER CHARDON BROOKS *Mrs. Saltonstall's collection*

Exhibited at St. Botolph Club, Boston, 1891; at Modern Painters exhibition, Boston, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899;

at Grand Central Galleries, New York, 1924; at Boston Art Museum, 1925.

Bust length; three-quarters front view. It depicts the florid complexion, curling hair, and gray moustache of the sitter with an apt and fluent touch. Painted at West Medford in October, 1890.

MRS. PETER C. BROOKS *Mrs. Saltonstall's collection*

Exhibited at loan exhibition of portraits of women, Copley Hall, Boston, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1915 and 1925.

Painted at West Medford in October, 1890.

MRS. RICHARD M. SALTONSTALL *Saltonstall collection*

Exhibited at loan exhibition of portraits of women, Copley Hall, Boston, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1925.

Painted at West Medford in October, 1890.

A tall canvas, showing the figure of a lady in a pink summer gown, holding a white lace parasol in her hand, and wearing a large garden hat of light-green straw. A striking effect; although the picture lacks distinction in color. Mrs. Saltonstall is the daughter of Mr. and Mrs. Peter C. Brooks.

CARMENCITA *Luxembourg Museum, Paris*

Exhibited at Society of American Artists, New York, 1890; at Royal Academy, 1891; at exhibition of American art in Paris, 1919.

Full-length figure. The famous Spanish dancer, in a rich silk costume of orange and black, elaborately embroidered, stands with her right foot slightly advanced, and her right arm akimbo, in an attitude of jaunty self-assurance, which is matched by the professional confidence of her facial expression. One of Sargent's most celebrated works. Painted in New York, in 1890.

For ever Carmencita stands waiting for the beginning of the music. . . . In Carmencita we have that living beauty from which, after all, a dreamer must take every one of his dreams.—T. Martin Wood.

As brilliant and as clever as it is at first repellant. . . . The picture kills everything on the wall, and surpasses for strength almost every modern picture I have ever seen.—M. H. Spielmann.

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MRS. GEORGE SWINTON

Her feet, marvellously painted, seem to twinkle with movement. The pose of the head and the treatment of the draperies are admirable; the hands alone leave something to be desired.—*Saturday Review.*

What one gets from it is, in the first place, an extraordinary sense of vitality; this, one is half inclined to say, is not a picture, it is the living being itself, and when the music strikes up she will bound away in the dance.

London *Times.*

SKETCH OF CARMENCITA SINGING

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.
Painted in 1890.

MRS. COMYNS CARR

Exhibited at New Gallery, London, 1890; at Knoedler Gallery, New York, 1924.

A rapid sketch.

IGHTHAM MOAT HOUSE

Exhibited at New Gallery, London, 1890.

An unusual sketch, in cool tones, of an ancient Elizabethan house in Sussex, with a group of people playing at bowls on the lawn, towards evening. The figures are brushed in with the most admirable suggestion of their action; and they are in precisely the right relation to their green and purple landscape setting.

The sense of space . . . which the picture gives, is enormous; the cool freshness most restful and delightful; the drawing of the figures is more than good; their pose and composition, and, as it were, incidental character, leave, as a house agent would say, nothing to be desired. Most admirable of all is the impression of reality which the scene conveys. The painter entirely disappears from sight, and as for the manner by which he has arrived at his result, we neither know nor care anything. The result is there—a vivid impression of a real evening with real figures enjoying the coolness.

Harry Quilter.

BEATRICE GOELET

Robert Goelet collection

Exhibited at thirteenth exhibition of Society of American Artists, New

York, 1891; at loan exhibition of portraits, National Academy of Design, New York, 1895.

This is generally and justly regarded as one of the artist's most flawless masterpieces. It portrays a very young maiden, at full length, standing by the side of a high gilt cage in which a cockatoo is seen on his perch. The little child is a quaint and picturesque figure in her long skirt, which comes down to the floor, with her pretty pale golden hair tied with a knot of pink ribbon, her tiny hands loosely joined before her with the finger tips touching, and, above all, in her sober and demure sidelong glance, which has all the mysterious and captivating nature of a childish reverie, half wistful and half wondering, but not in the least afraid. The gown is of silk with stripes of pink and gray. Engraved by Henry Wolf for the *Century Magazine*, June, 1896.

A painting in which the innocent sweetness of childhood unfolds itself like a flower.—Royal Cortissoz.

Beatrice is one of the timid little spirits whose rare charm only a great painter could divine.—Estelle M. Hurll.

All of his technical skill, all of his taste, all of the sentiment and emotional feeling that may be in his personality, seem to be shown in his beautiful child portrait, Beatrice. . . . The naïve look, the childish character, are given with convincing drawing and exquisite coloring. It shows the painter at his very best, and it must always be accounted one of his pronounced successes.—John C. Van Dyke.

The charm seems to lie in the marvelous excellence of the painter's handwork, expressing, as it does, so perfectly the sweet attraction of beautiful childhood.—William A. Coffin.

Mr. Sargent had seen not only form and color with clearness and acuteness, but also the baby soul behind them; and he had reproduced them all so beautifully that, when the tears came in one's eyes from sheer delight, it was hard to tell whether emotion was more touched by the work of nature or the work of art. Yet when we reflect a minute, and say again, a pearl among babies portrayed in a pearl among pictures, we feel that art must be allowed the chief share in the result. . . . To art, not nature, will be due the credit when in later years this child shall win an immortality like that with which a Velasquez or a Van Dyck endowed the royal children of his brush. I should hesitate to say that this is the finest picture Mr. Sargent

has painted, but it is one of the very finest, and is certainly the loveliest of them all.—M. G. Van Rensselaer.

MRS. THOMAS LINCOLN MANSON

Collection of Mrs. K. Van Rensselaer

Painted in 1891.

Exhibited at Royal Academy, London, 1891; at loan exhibition of portraits of women in New York, 1913; at the Sargent loan exhibition in Boston, 1899; at Grand Central Galleries, New York, 1924 and 1925.

Nearly full-length; seated on a sofa; the left arm and hand extended over the back of the sofa, and the right elbow resting on the sofa arm with the hand drooping. Full skirt of a changeable, striped brown silk, shot with greenish and reddish lights; closely fitting bodice of red silk, décolleté, with elbow-length sleeves: the style of the period interestingly documented. An able characterization, somewhat objective in the detachment of its manner, notably firm and precise in construction.

Every touch on the face is expressive; there is actuality in every line of the hand and of the long, slender arm; while the painting of the dress of thin silk is of surprising lightness and truth.—London *Times*.

In conception and in execution one of the most individual and triumphant works that have come from the great painter's hand. The admirable lady-like characterization shown in this charming figure seated on a square English sofa, clad in a gown of shot silk with stripes, and notes of black and cherry red, is one of the best and most sympathetic portrayals the artist has ever achieved. . . . It is an admirable piece of color, and is in general effect one of the most unified and harmonious compositions in the whole list of the artist's works.—William A. Coffin.

MRS. AUGUSTUS HEMENWAY

Exhibited at loan exhibition of portraits of women, Copley Hall, Boston, 1895; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1915, 1916, 1919, and 1924; at Grand Central Art Galleries, New York, 1924.

Signed and dated 1891.

Half-length; full front. A notably fine example in the painter's simplest, most direct and most brilliant manner. The head is that of a beautiful young woman, with rich transparent complexion, fine lustrous eyes, and

extremely handsome dark auburn hair. She is shown in the act of adjusting a single white water lily in the opening of the black waist she is wearing; and the position and action of the hands are admirably indicated with a touch of natural elegance and grace. This work easily takes place among Sargent's best heads of any period; its condition to-day is as sound and fresh as on the day it was painted.

No one has encountered the beauty of woman's face more casually than Sargent; no one has made us realize more fully its significance as a fact in the world. After all, we had thought perhaps we were partly deceived in this matter by the illusions of poets and love-sick painters, but, approaching it without ecstasy, art has not been closer to this beauty than here.

T. Martin Wood.

MISS FAIRCHILD *Charles Fairchild collection*

Exhibited at loan exhibition of portraits, Boston, 1896; at Sargent loan exhibition, Boston, 1899; at Boston Art Museum, 1916.

Sketch portrait of a young child, painted in one evening.

LADY HAMILTON

Exhibited at St. Botolph Club, Boston, 1891; at Royal Academy, 1896; at the Sargent loan exhibition, Copley Hall, Boston, 1899; at Pennsylvania Academy, 1905.

The American wife of General Sir Ian Hamilton is depicted sitting in an armchair and at three-quarters length. The skirt of her gown is white satin; a fluffy creation of white tulle or illusion covers her neck and shoulders; she holds a long closed fan in her left hand. A beautiful face looks out of this picture, confronting the world with an expression of perfect poise and serenity. The costume is painted with marvellous aptitude and breadth, and a remarkably sensitive feeling for texture.

Quite admirable, full of character and spirit; as a picture, too, it is first-rate.—*The Athenaeum.*

The whole composition, in color, arrangement, and execution, breathes a spirit of refinement that is as charming as it is rare. If any other painter can paint such lovely pictures of women as this, we are at a loss to think of his name.—William A. Coffin.

Now turn to Mr. Sargent's picture and look at the lady's satin dress. What a beautiful substance mere paint has become. How it flows, and changes its

light and its color, subservient to the artist's will, while remaining beautiful in itself. The solvent of an alchemist seems to have made some seashell plastic, and compelled it to take the billowy form and subtle color of the dress in shadow where it flows in front of the warm flesh tones of the arm. Again, the gauzy stuff round the neck seems to be painted with some totally different material, so responsive is paint to Mr. Sargent's hand. Besides the painting, the masterly drawing is conspicuous.

H. S. in *The Spectator.*

PORTRAIT OF A YOUNG GIRL

Exhibited at New Gallery, London, 1891.

A remarkable portrait is this of an unnamed young girl of about fourteen, in white, sitting in a church pew, with her finely painted slender hands clasped in her lap. Her soft brown hair falls on the shoulders; her great brown eyes, bold yet shy, are fixed on the spectator. Dark wainscoting in the background.

In a picture of 1891 a most enchanting young girl, seen full-face, sat bolt-upright upon a plain high wooden chair, in front of dark wainscoting, looking dreamily and unsuspectingly before her out of widely opened, brown eyes like those of a gazelle.—Richard Muther.

The rare qualities of this painting are unlikely to appeal to any but painters or those who have studied painting in a painter-like way. These qualities are grasp, frankness, certainty of vision, simplicity and directness of execution. The grasp is verifiable almost from the moment of entering the exhibition. The portrait carries across the gallery out into the court; it is painted to tell at the right distance for a life-sized figure—not piecemeal for the microscope.—*The Spectator.*

Among the portraits, by far the most wonderful in its way, is Mr. John S. Sargent's presentment of a young, white-robed lady, seated bolt-upright on a bare wooden settle fixed against a carved oaken wainscoting. She gazes straight out of the canvas at the spectator, with an extraordinary, almost crazy intensity of life in her wide-open brown eyes. . . . The irresistible force and fascination of this singular embodiment of youthful vitality cannot be gainsaid.—M. H. Spielmann.

LIFE STUDY OF AN EGYPTIAN GIRL *Charles Deering collection*

Exhibited at New English Art Club, London, 1891; at World's Columbian Exposition, Chicago, 1893; at Sargent loan exhibition, Boston, 1899;

at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916; at Grand Central Galleries, New York, 1924; at Corcoran Gallery, Washington, 1916–1917.

The full-length nude figure of a slender young Egyptian model who is braiding her long hair in a pigtail.

A superb studio study of the nude, masterly alike in strength, truth, and grace of drawing, and exhaustive painting of the golden flesh.

Magazine of Art.

Sargent was an admirable linear draughtsman before he was a painter, and now is an exquisite linear draughtsman when he cares to be so. He is a draughtsman of the nude figure as well as of the head, as his "Egyptian Girl" should remind us if it were necessary. It is his profound knowledge of form that renders his virtuosity possible.—Kenyon Cox.

EGYPTIAN INDIGO DYERS

Exhibited at Institute of Painters in Oil Colours, London, 1898; at Sargent loan exhibition, Boston, 1899.

Sketch. A brilliant and summary impression, which is rather tame in color.

EGYPTIAN WOMAN

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

Sketch of the profile of a hooded woman wearing a necklace of coins.

BEDOUIN ARAB *Sir Philip Sassoon collection*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at the Goupil Salon of Modern British Art, London, 1924.

Sketch. A stern face with piercing eyes, the head swathed in a voluminous white burnouse.

A living character study . . . with the magnificent insight and paint-quality so well known in this great artist.—Amelia Defries.

ASTARTE *Fenway Court, Boston*

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

This is the original sketch for the far-famed figure of Astarte in the mural

decoration of the Boston Public Library. It was formerly in the collection of Sir Frederick Leighton, P.R.A., to whom it was presented by Sargent. It was painted in one day.

> . . . Came Ashtoreth, whom the Phoenicians
> Called Astarte, queen of heaven, with crescent horns;
> To whose bright image nightly by the moon
> Sidonian virgins paid their vows and songs;
> In Sion also not unsung, where stood
> Her temple on the offensive mountain, built
> By that uxorious king whose heart, though large,
> Beguiled by fair idolatresses, fell
> To idols foul. *"Paradise Lost."*

SKETCH OF THE ERECHTHEUM

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

SKETCH OF THE TEMPLE OF DENDERAH

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

SUNSET AT CAIRO

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

Sketch.

SKETCH OF A FELLAH WOMAN

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

SKETCH OF SANTA SOFIA

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

SKETCH AT CORFU

Exhibited at Copley Hall, Boston, 1899; at Knoedler Galleries, New York, 1918.

"Choice work." "Very charming."

MISS HELEN DUNHAM *James H. Dunham collection*

Exhibited at New English Art Club, London, 1892; at World's Columbian Exposition, Chicago, 1893; at loan exhibition of portraits, National

Academy of Design, New York, 1895; at nineteenth exhibition Society of American Artists, New York, 1897; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Tenderness of color in the simple painting of the white draperies and sympathetic translation of character.—William A. Coffin.

Painted in 1891–1892.

SELF-PORTRAIT *National Academy of Design, New York*

Sketch, bust length, the face nearly full front, heavily shadowed on the right side.

PORTRAIT STUDY

Exhibited at New English Art Club, London, 1892.

MRS. HUGH HAMMERSLEY

Exhibited at the New Gallery, London, 1893; at the Sargent loan exhibition, Copley Hall, Boston, 1899; at the Carnegie Institute international exhibition, Pittsburgh, 1923.

Full-length. The lady is shown sitting on a square sofa upholstered in pinkish-brown silk. Her lips are slightly parted in a half-smile, and the expression about the eyes is agreeably animated. She wears a gown of carmine velvet, décolleté, with a long train, with lace at the neck and rich silver embroidery in a wide band at the bottom of the skirt. The room in which she is sitting is upholstered in white satin. Her head is held alertly, and she presses her left hand against the back of the sofa as if about to rise, perhaps to welcome a guest. Her feet, in pointed white satin slippers, are pressed the one on the other.

Not beauty, exactly, but life, reality, an actual and captivating animation, are the keynotes of this extraordinary portrait.—*Saturday Review.*

This is a thoroughly vigorous and extremely original piece of work, admirable for its brilliancy and the harmony of its colors in high keys, which are most craftily disposed to harmonize with the luminous and yet solidly painted carnations of the lady. . . . The flesh painting may be called a wonder, so pure and deftly modelled are the features, bare arms and hands.—*The Athenaeum.*

A superb achievement. . . . It is a speaking face, a living figure, a brilliant picture. . . . The picture is, indeed, like a charge in its suddenness

ASHER WERTHEIMER, ESQ.

Courtesy of the National Gallery, London, and William Heinemann, Ltd., London

and *bravura* of attack. . . . It is a work of the imagination that sees its object for what it is, that presses close to it, that does not pass it off under some alien form of poetry or misfitting convention.—*The Spectator.*

A lady so vivacious that, though she is seated, she can be seated only momentarily on the sofa which now holds her, and dressed in a robe of fullest rose-colored velvet, with silver lace and diamond stars. Mr. Sargent, though he has enjoyed painting the model, has enjoyed the accessories quite as much, and he has enjoyed perhaps most of all (since, I take it, he is but human), the delightful feat of distancing his contemporaries in sheer brilliance, in sheer audacity, and in sheer *chic.* And his accomplishment of that feat I suppose there are few to contest.—Frederick Wedmore.

MRS. GEORGE LEWIS

Exhibited at New Gallery, London, 1893.

The lady is shown standing, with her hands folded before her, in a black dress trimmed with gold, against a tapestry of faded gold and rose.

The portrait of Mrs. George Lewis . . . is of a kind that may commend itself even to the unimaginative picture-seer, to the person who is incapable of meeting the modern artist half-way. Yet it is attractive in technique, and at once agreeable and unflinching in its record of the model.

Frederick Wedmore.

MRS. TWOMBLY

Exhibited at Society of American Artists, New York, 1893.

Seated in a Louis XV interior.

Wrought with his slashing brush in a very smart, aggressive manner, but not particularly interesting otherwise.—*Magazine of Art.*

MRS. JOHN J. CHAPMAN (NÉE CHANLER)

Collection of Mrs. Richard Aldrich

Painted in 1893.

Exhibited at loan exhibition of portraits of women, National Academy of Design, New York, 1894; at Royal Academy, London, 1894; at the Roman Art exhibition, 1894; at the Sargent loan exhibition, Copley Hall, Boston, 1899; at the Grand Central Galleries, New York, 1924.

Half-length, seated, full front; in black satin dress, square-cut neck, with

puffed short sleeves. The hands are clasped, the right arm resting on a warm-colored, figured brocade sofa cushion. In the background are two old paintings hanging on the wall. Miss Chanler, afterwards Mrs. Chapman, looks up with a girlish face full of pathos and candor, and, as one observer suggests, she seems about to rise and go away, being merely arrested a moment by wonder.

We have seen more interesting portraits than Mr. Sargent's "Miss Chanler," but even he has rarely been more true or vivid.—*Saturday Review.*

Holds its own in virtue of the large comprehension that seizes on structural planes and gives to the value of different parts in a whole their just notation with economy and eloquence of execution. It is a skilful deploying in their due order of the forces of an impression.—*The Spectator.*

Mr. Sargent maintains his great position as a portraitist by his picture of Miss Chanler, a picture, however, which at first sight may be disappointing to the spectator, but which improves prodigiously upon acquaintance.

M. H. Spielmann.

LADY AGNEW

Exhibited at Royal Academy, London, 1893; at the Sargent loan exhibition, Copley Hall, Boston, 1899; at international exhibition Carnegie Institute, Pittsburgh, 1924.

Three-quarters length. Seated in a big white armchair, with a background formed by a curtain of pale blue Japanese silk. The gown is white, and the waist is encircled by a mauve silk sash. The hair is dark, and the face is full of charm, the calm and candid gaze of the handsome eyes full of character. Lady Agnew was the daughter of the Hon. G. C. Vernon and granddaughter of the first Baron Lyveden. Her husband was Sir Andrew Noel Agnew, Bart., of Lochnaw Castle, Starnraer, Wigtownshire.

One of the most refined works he has ever painted.—Royal Cortissoz.

A work painted entirely under the impulse of personal feeling, and nevertheless stamped with strange beauty.—*Saturday Review.*

The charm of the picture emanates from every element in it. The figure is graceful, dignified, but not haughty, and the ensemble is so charming that we must conclude, without knowing the sitter, that the artist has never succeeded better than in this work in painting a portrait of a lady and investing his portrayal with the qualities that make her lovely.

William A. Coffin.

For refinement, distinction, sensitiveness, what could be better than the beautiful portrait of Lady Agnew?—John C. Van Dyke.

HOMER SAINT-GAUDENS

Exhibited at World's Columbian Exposition, Chicago, 1893; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1899 and 1900; at Grand Central Galleries, New York, 1924.

The young son of the celebrated American sculptor, Augustus Saint-Gaudens. A notably handsome example of the painter's portraits of young people. This adorable boy, about ten years of age, sits on a carved wooden straight-backed chair, with his arms dropped in front of him and his hands loosely clasped together. The pose is of unstudied naturalness, and is peculiarly boyish, as witness the position of the legs and feet. At the left, and slightly withdrawn from the foreground, a sketch of his mother, who is bending over a book, from which she is presumably reading aloud. This sketch, we are told, was introduced as an impromptu. It was a happy thought.

The charming portrait of Homer Saint-Gaudens and his mother. . . . He, a little boy, in a black suit, sits nonchalantly leaning against the high back of his chair as he listens to the book that his mother is reading out loud. The wide-open eyes of the boy show the intensity of his interest, yet their dilated concentration is shadowed by some unconscious realization of physical stir or change about him. Perhaps the curtain rustled, or there was a step on the stair, and this division of involuntary and voluntary attention has flashed out in swift response.—Margaret Breuning.

SIGNOR ANTONIO MANCINI

National Gallery of Modern Art, Rome

Exhibited at Biennial Exposition, Rome, 1924.

Sketch portrait, painted in 1894, at the Villa Wertheimer, near Rome, and presented to the National Gallery of Modern Art, Rome, by Mr. Sargent, in 1924. It was painted in a little more than an hour. Signed. Inscription in Italian at bottom of canvas. A conspicuous feature of the work is the sitter's left hand with its long, tapering fingers holding a cigar.

Not many people even know that he discovered the Italian painter Mancini and brought him to England . . . won him the patronage of one of his own best patrons, Mrs. Hunter. He sends many of his friends to Mancini,

and he tells everybody that he would be happy if he could paint half as well as the Italian.—Rebecca Insley.

HENRY ST. JOHN SMITH

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Museum, 1916.

A remarkably fine head of a young man, painted with strong contrasts of light and shadow, and subtly yet solidly modelled.

ITALIAN WITH ROPE

Animated and amusing sketch of the head and hands of a merry young bell ringer, with dark tousled hair, dark moustache, and dark eyes shining with animal spirits.

The laugh of the young man pulling a rope is perfectly national.

Alice Meynell.

CAPRI GIRL

Study in oil of an interesting head in profile. The type is that swarthy, dark-eyed, dark-haired type which Sargent understands so well and employs so often in his Italian and Spanish genre pictures.

EGYPTIANS IN BONDAGE

Exhibited at Royal Academy, London, 1894.

This was the lunette and a portion of the ceiling for the first section of the Boston Public Library decoration.

PORTRAIT DE M. M. H. H.

Exhibited at New Salon, Paris, 1894.

THREE SKETCHES

Exhibited at New English Art Club, London, 1894.

A SKETCH

Exhibited at New English Art Club, London, 1894.

MISS ADA REHAN *Collection of Mrs. G. M. Whitin*

Exhibited at Daly's Theatre, New York, 1895; at National Academy of Design loan exhibition of portraits, New York, 1895; at New Gallery,

London, 1895; at Pennsylvania Academy, 1896; at loan exhibition of portraits, Copley Hall, Boston, 1896; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Worcester Art Museum, 1914; at Boston Art Museum, 1915; at Corcoran Gallery, Washington, 1915; at Grand Central Galleries, New York, 1924.

Full-length. The actress is depicted standing, in a low-necked white satin dress, facing the left, but turning her head and looking towards the observer. She carries an open fan of white feathers in her hand. Tapestry background.

In this portrait Mr. Sargent reveals himself more completely than in any of his recent works as a clever rather than a great artist. In the sweep of the lines and the quality of the color a certain cold *verve* takes the place of that sentiment and ardor without which no art is really great.

Saturday Review.

Mr. J. S. Sargent's whole length, in white satin, of Miss Ada Rehan, has the merit of being a most excellent likeness, the figure naturally posed and freely painted. It is scarcely Mr. Sargent's highest class work, but it is attractive, freely expressed, and is an adornment to the gallery.

M. Phipps Jackson.

W. GRAHAM ROBERTSON

Exhibited at Royal Academy, 1895; at exhibition of the Société Nationale des Beaux-Arts, Paris, 1896.

The full-length figure of a slender, delicate looking young man, in a long dark topcoat, and with an ivory-handled walking stick in his left hand. His right hand is placed on his hip, arm akimbo. A sleeping dog lies at his feet. This portrait is of the writer of the children's play entitled "Pinkie and the Fairies," and of many successful and popular juvenile books, illustrated by himself.

Mr. Sargent's power of dragging the truth out of a man's superficial personality, for good or evil, is again magnificently displayed. . . . There he is, living, for you to admire, to wonder, or to laugh at—it is the man himself.—M. H. Spielmann.

COVENTRY PATMORE *National Portrait Gallery, London*

Exhibited at Royal Academy, London, 1895.

Mr. Sargent takes at times a sudden view, and thus makes permanent too singly one aspect of an often altering face. It seems to be so, for example,

in the portrait of Coventry Patmore, in which that great poet's vitality wears an aspect too plainly of mere warfare.—Alice Meynell.

Undoubtedly the most electrifying portrait in the Academy—we nearly wrote the most masterly painting—is Mr. Sargent's kitkat of Mr. Coventry Patmore. . . . The drawing of the face in Mr. Sargent's picture, the brilliant rendering of the mouth, indeed, of the whole mask, are hardly to be matched in any other work of the year.—M. H. Spielmann.

What can be more vitally present than the picture of Coventry Patmore? The color values . . . seem well sustained, the head in relation to the white of collar and waistcoat, as well as of the strong darks in cravat and coat and lesser dark of background; while the composition, the placing of the figure in this limited area so as to leave the impression of gauntness and slenderness is most intelligently conceived.—Frank Fowler.

SKETCH OF COVENTRY PATMORE

Museum of Occidental Art, Tokio

Exhibited at Royal Academy, London, 1895; at Sargent loan exhibition, Boston, 1899.

The sketch would be difficult to overpraise. More subtle in form and color and less assertive in manner than the finished picture, it is an admirable likeness and an astonishingly accomplished piece of work.

Saturday Review.

M. LÉON DELAFOSSE

Exhibited at Royal Academy, London, 1895; at Sargent loan exhibition, Boston, 1899; at the New Salon, Paris, 1902; at Royal Academy, London, 1905.

The eminent pianist, at three-quarters length, standing, nearly full front. A clear-eyed young man, with a candid and self-possessed look; his left hand, the slender fingers outspread, is placed against his hip, and is relieved against the dark coat.

PORTRAIT DE MISSES XXX

Exhibited at Paris Salon, 1895.

THE DAUGHTER OF MRS. J. MONTGOMERY SEARS

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston

Art Museum, 1905; at loan exhibition, Copley Hall, Boston, 1914; at Boston Art Museum, 1916.

Full-length. The little girl, about five years of age, is dressed in white, and stands in the midst of a group of blue hydrangeas. The contrast formed by these two tones makes a cool harmony, while the purity and freshness of the color and the crispness of the handling are noticeable.

GARDINER G. HAMMOND

Exhibited at Society of American Artists, New York, 1896; at Copley Hall, Boston, 1896 and 1899.

MRS. ERNEST HILLS

Exhibited at Royal Academy, London, 1895.

PORTRAIT *Jacob Wendell collection*

Exhibited at loan exhibition of portraits in aid of St. John's Guild and the Orthopedic Hospital, National Academy of Design, New York, 1895.

MRS. RUSSELL COOKE

Exhibited at Royal Academy, London, 1895.

RICHARD MORRIS HUNT

Mrs. George W. Vanderbilt collection, Biltmore

Distinguished American architect, brother of William Morris Hunt, the painter. He was the architect of Biltmore, the great Vanderbilt mansion in the style of the French castles, and the painting depicts him at full length, standing in the courtyard, with the lower portion of the famous spiral staircase, copied after the original in the Castle of Blois, in the background. He holds a long gray smock over his left shoulder, and his right hand is placed on the edge of a classical marble basin or well-head which occupies the left foreground.

FREDERICK LAW OLMSTED

Mrs. George W. Vanderbilt collection, Biltmore

Distinguished American landscape architect, whose notable creations included many of the most beautiful public parks in the cities of the United

States. His work in connection with the laying out of the grounds of Biltmore is not one of the least of his titles to fame.

The owner of Biltmore was happily inspired when he gave the commissions for these portraits of the distinguished men who created his beautiful estate, so that they might hang on his walls as memorials in time to come. . . . Mr. Olmsted's poetic face is so faithfully and sympathetically interpreted that his most intimate friends have nothing but praise for the work.

William A. Coffin.

GEORGE W. VANDERBILT

Mrs. George W. Vanderbilt collection, Biltmore

Exhibited at one hundred and twelfth exhibition Pennsylvania Academy, 1917; at Corcoran Gallery, Washington, 1916–1917.

Three-quarters length; standing. In the right hand he holds a closed book against his shoulder.

Capitalist and late proprietor of the celebrated estate of Biltmore, near Asheville, N. C., a vast property of one hundred thousand acres of mountain land on the French Broad River.

MRS. GEORGE W. VANDERBILT

Mrs. George W. Vanderbilt collection, Biltmore

PORTRAIT OF A LADY (MISS PRIESTLEY)

Miss Emily Sargent's collection

Exhibited at the New English Art Club, 1896.

A half-length portrait of a lady in a shot silk dress, a sort of red violet, the color known as puce. The face is pale, the chin is prominent and pointed. There were some Japanese characteristics in the sitter, and these have been emphasized. The eyes are long, and their look is distant; the eyebrows are high, arched and marked; the dark hair grows round the pale forehead with wiglike abruptness, and the painter has attempted no attenuation. The hands are placed upon the hips, the palms turned out. The background is of a fine chocolate tone, which balances the various shades of the shot silk dress with a felicitous severity. Two red poppies are worn in the bodice.

Gradually a pale-faced woman, with arched eyebrows, draws our eyes and fixes our thoughts. It is a portrait by Mr. Sargent, one of the best he has

MRS. ASHER WERTHEIMER

Courtesy of the National Gallery, London

painted. By the side of a fine Hals it might look small and thin, but nothing short of a fine Hals would affect its real beauty. My admiration for Mr. Sargent has often hesitated, but this picture completely wins me. It has all the qualities of Mr. Sargent's best work; and it has something more; it is painted with that measure of calculation and reserve which is present in all work of the first order of merit. . . . The rendering is full of the beauty of incomparable skill. . . . Mr. Sargent's drawing speaks without hesitation a beautiful, decisive eloquence, the meaning never in excess of the expression, nor is the expression ever redundant. . . . The portrait tells us that he has learned the last and most difficult lesson—how to omit. . . . A beautiful work, certainly; I should call it a perfect work were it not that the drawing is a little too obvious; in places we can detect the manner; it does not *coule de source* like the drawing of the very great masters.

George Moore.

RIGHT HON. JOSEPH CHAMBERLAIN, M.P.

Exhibited at Royal Academy, 1896.

Three-quarters length; standing. He wears a dark frock coat with buttonhole bouquet. The left arm and hand fall to his side; the right hand rests on a sheaf of papers on a desk. The alertness of the figure and the keenness of the face are well suggested; but the pose is rather conventional, and, as one of the critics puts it, the picture seems to have written across it, "portrait of a statesman."

An unusually fine example of the painter's talent. His head of the Colonial Secretary leaves nothing to be desired.—M. P. J. in *Magazine of Art.*

A difficult subject, susceptible of subtler treatment than he has bestowed on it. The picture is a striking example of the way in which an able and dashing painter can narrowly miss a considerable success.—*The Athenaeum.*

Mr. Sargent has of late been struggling almost fiercely against any external aid from such allies as arrangement of light, quality of paint, and tone, and studied composition. . . . In his portrait of Mr. Chamberlain the lack of these qualities is to be regretted.—*Saturday Review.*

PORTRAIT OF A LADY

Exhibited at Royal Academy, 1896.

A graceful, simple, standing, three-quarters length figure, dressed in white and wearing a red cape. Brilliant and spirited in all its technical elements.

MRS. COLIN HUNTER

Exhibited at Royal Academy, London, 1896.

Wife of the well-known British marine painter.

SIR GEORGE LEWIS

Exhibited at Royal Academy, London, 1896.

PAVEMENT OF ST. MARK'S

Exhibited at Copley Hall, Boston, 1899.

Sketch.

MRS. CARL MEYER AND HER CHILDREN

Exhibited at Royal Academy, London, 1897; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Paris Universal Exposition, 1900.

Mrs. Meyer, a young and pretty woman, of refined elegance, with hair tinged with gray, and blue eyes, is seated at the right, in the corner of a Louis XV sofa, the framework of which is gilt and the back covered with Aubusson tapestry. She is clad in an evening gown, with an overskirt of gleaming peach-blossom satin, with the underskirt of the same color covered with lace, the waistband and shoulder bows of black silk. The corsage also is trimmed with lace, and the points of the little rose-pink slippers are visible below the edge of the skirt where the feet rest on a footstool. In the left hand she holds a fan, while the right rests on the back of the sofa and clasps the hand of her little son, who leans on the sofa, with his sister behind him looking over his shoulder. Both children are dark in type. The boy wears a suit of silver-gray velvet with sleeves of mauve velvet. The background consists of a drawing-room with a flowered carpet and a wainscot of oaken panelling with rococo moldings. The whole canvas is painted in light tints, and is one of the painter's finest examples of virtuosity, the group having all of his ease, spontaneity and freshness of style in a supreme degree.

A glittering *tour de force*. That is of the very essence of its period. The lady on her sofa, the two children behind her, seem almost to slide toward you from the decorative wall in the background. The whole affair is "posed" with an intentional elegance that only needed to be a little more strained to recall what is "smart" in Helleu or bizarre in Boldini. Only in this portrait you are brought back to . . . Sargent's imperial command

over his instruments. . . . There is only one word to explain technical powers like his, the word "genius."—Royal Cortissoz.

A capital and thoroughly modern piece is the life-size, whole-length, bright and brilliant portrait of Mrs. C. Meyer, which is Mr. J. S. Sargent's masterpiece of the year; an excellent likeness and most charming as a painting. Its strongest point perhaps is the treatment of the rich, pure and delicate bloom of the carnations.—*The Athenaeum.*

When he is happily inspired by a thoroughly congenial motive, like the group of Mrs. Meyer and her two children, the exquisiteness, delicacy, refinement and loveliness of his work are unspeakably and unsurpassably great. It has the fragility and the complexion of a flower.—W. H. Downes.

THE HON. LAURA LISTER

Exhibited at Royal Academy, London, 1897; at the Sargent loan exhibition, Copley Hall, Boston, 1899.

Portrait of the five-year-old daughter of Lord Ribblesdale. The little maid, blonde-haired and blue-eyed, is represented at full length standing beside a pedestal on which is a large antique Etruscan jar of dull gray and green, and her figure is relieved against a background of rocks. The picture is in a sober gray color scheme. The girl's right hand rests lightly on the edge of the pedestal. She is quaintly dressed in a full black satin skirt which reaches to the ground, with a white waist, ample white mull sleeves, and a mobcap with white lace and frills, which covers her curling hair. Her expression is at once delightfully demure and amusingly dignified. The pose is child-like and charming; and the execution is broad and simple.

The Honorable Laura Lister has become, like Whistler's "Miss Alexander," a world favorite, to class with such masterpieces as Velasquez's "Princess Margaret." . . . The shy sweetness with which she regards you out of her big eyes is inexpressibly winning.—Estelle M. Hurll.

Among the pictures of children, the portrait of the Hon. Laura Lister takes its place with the most beautiful painted in all centuries since it was first held worth while to paint that childhood which the fathers and mothers of old were in haste to see securely past.—Alice Meynell.

MRS. GEORGE SWINTON *Art Institute of Chicago*

Exhibited at New Gallery, London, 1897; at ninety-first exhibition Royal Scottish Academy, Edinburgh, 1917; at Art Institute of Chicago, 1922.

Full-length; standing by a chair upholstered in silk of a shade somewhere beyond rose and orange. Beautiful in color, and exceedingly fine in drawing. Mrs Swinton, *née* E. Ebsworth, became the wife of the Hon. Captain George Swinton, one of the king's heralds. She had been an opera singer. Canvas: 90 x 49 inches.

Extract from a letter written by Mrs. Swinton: "The picture was painted in 1896–1897. It took a great many sittings, as we wasted a lot of time playing the piano and singing, instead of getting on with the picture. It was exhibited at the New Gallery, I think, in 1897."

One wonders if any one else would have painted the left arm—or rather left it out—with such a complete feeling of the solid structure beneath the loose scarf. . . . It is by these resources of the art of suggestion that the painter has made his canvas seem alive, as much as by the more definitely painted parts such as the face.—H. S. in *The Spectator*.

It is a pyrotechnical display of great sweeping brush-strokes. There are blues, greens, pinks, lavenders—every tint of the pearl in its most glowing display of color, so often concealed, but in this case rapturously revealed.

Rose V. S. Berry.

MRS. GEORGE BATTEN, SINGING

Exhibited at New Gallery, London, 1897; at New Salon, Paris, 1902.

Half-length. The lady is shown in the act of singing a song, with her mouth wide open and her eyes closed.

An example of the portrait of a moment that is full of spirit and action is that of Mrs. George Batten, which breathes the last note of a song—a song of Tosti's, one might guess.—Alice Meynell.

MR. AND MRS. I. N. PHELPS-STOKES

Exhibited at New York, Philadelphia, Pittsburgh, and Boston.

Full-length; standing; the lady, a little in advance of her husband, is in a white linen summer dress and short black jacket with puffed shoulders; she holds a stiff straw hat against her right thigh. The effect of unusual height is enhanced by the arrangement of the figures with their elongated perpendicular lines and the relatively narrow shape of the canvas.

In the amusing picture of Mr. and Mrs. I. N. Phelps-Stokes, Mrs. Phelps's starched white linen skirt, snug black belt, tightly fitting shirtwaist (it was

not a blouse then), and hard sailor hat held in the hand, give the earlier version of sports clothes. But the lovely face with its dark hair and smiling eyes can laugh at fashions past or present, triumphant in its own charm.

Margaret Breuning in New York *Evening Post.*

HENRY G. MARQUAND *Metropolitan Museum, New York*

Three-quarters length. Mr. Marquand, second president of the Metropolitan Museum of Art, 1890–1902, is shown sitting by a table, in an attitude of repose, with his head resting lightly against his left hand. His right arm is over the back of the chair, the hand falling by his side; the figure and face are to the front, illumined by a strong light from the left. His dress is black, relieved against a gray ground and an olive-colored drapery.

Gift of the trustees, 1897. Signed. Canvas: 39½ x 50¼ inches.

It reveals a certain assertiveness in its utterance, an intensity of nervous force rather than of intellectual or sympathetic effort, a brilliant epitome rather than a profound study.—Charles H. Caffin.

A performance of a very high order. . . . The color is swept in with much facility; the arrangement of tone is refined and reposeful; while the painting of the flesh is broad and certain, showing knowledge and equipment of a man who is thoroughly trained from the foundation upward.

Arthur Hoeber.

How well he has emphasized the facts of the spare figure, the thin, nervous hand, the refined if somewhat weary face! How very effective the placing of the figure in the chair, the turn of the head, and again that thin hand against which the head rests. Every physical feature is just as it should be.

John C. Van Dyke.

COUNTESS A.

Exhibited at New Gallery, London, 1898; at Paris Salon of 1898.

FRANCIS CRANMER PENROSE

Exhibited at Royal Academy, London, 1898; at Sargent loan exhibition, Boston, 1899; at Venice, 1907.

This gentleman was president of the Royal Institute of British Architects; author of a celebrated book on "The Principles of Athenian Architecture"; and he made the famous measurements of the Parthenon. The portrait depicts an interesting type of scholarly character with candor and insight.

Everything about the work contributes to the revelation of a personality—the pose, the clothes, the hands, and the hair, all have their part in the evidence given, which is final.

In its vigorous characterization, powerful and harmonious painting, and admirable breadth and force, it is quite admirable. As a likeness it is simply perfect, as the picture of such a sitter ought to be.—*The Athenaeum.*

A thoughtful, reserved, and very quietly painted portrait of an elderly man. . . . It is a notable performance, simple, unaffected, and impressive, and different from any other portrait by Mr. Sargent that we remember.

William A. Coffin.

LORD WATSON

Exhibited at Royal Academy, London, 1898.

Full-length figure standing with left hand resting on a sculptured oak pilaster and right hand holding a letter. Admirably satisfactory drawing, lighting, and sober coloring.

ASHER WERTHEIMER *Tate Gallery, London*

Exhibited at Royal Academy, London, 1898; at the New York portrait exhibition, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Paris Universal Exposition, 1900.

Painted to celebrate Mr. Wertheimer's silver wedding anniversary in 1898. A very celebrated canvas, portraying a well-known London picture dealer, with his shrewd, sagacious, canny personality, which is pictured in the most pungent and incisive manner. A remarkable realization of a pronounced type of character.

The brilliancy of the rendering of Mr. Sargent's sitter is a veritable triumph; the character so subtly caught, the lighting throughout so masterly, clear and free, the whole so well imagined, even to the poodle with his tongue lolling out, which tongue reveals almost as much dexterity in its drawing and color as is apparent in the face of its owner.

Magazine of Art.

A canvas so instinct with life that no criticism was able to withstand the shock. Silence is even now the most discreet praise for what is surely one of the great portraits of the world, the only modern picture which challenges the Doria Velasquez at Rome—Innocent X.—Robert Ross.

Canvas: 57 x 37 inches.

MRS. ASHER WERTHEIMER

Exhibited at Royal Academy, London, 1898.

This portrait was evidently not considered entirely satisfactory, and the artist painted another and a much more successful portrait of Mrs. Wertheimer, which was shown at the Royal Academy in 1904. The latter work, a pendant to the portrait of Mr. Wertheimer, is the one in the present group of the Wertheimer family portraits.

Canvas: 62 x 40 inches.

Must be admitted one of Mr. Sargent's failures—a failure, at least, by comparison with the others. It lacks not only the character of the sitter but of the artist, and might have been executed by some other skilful and fashionable painter of our time.—Robert Ross.

MRS. RALPH CURTIS

Exhibited at Royal Academy, London, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Full-length; standing with her back turned to a round table, with the hands, the fingers turned under, resting upon it. The position is graceful, and the drawing is excellent. The figure seems extremely tall. The color scheme is very cool; and, owing to the peculiar lighting, the painting of the head, neck and arms is lacking in luminosity. The ball gown worn by the lady is a close-fitting one of a sort of light steel gray, with pinkish tinges showing in the lights. This portrait, strong in its grasp of character, was a wedding present from Mr. Sargent to Mrs. Curtis.

SIR THOMAS SUTHERLAND, G.C.M.G., M.P.

Exhibited at Royal Academy, London, 1898.

Three-quarters length; standing; full front. Costume of black frock coat, unbuttoned; dark waistcoat and trousers. The right hand holds a piece of paper, and the left hand is half thrust into the trousers pocket. The expression of the eyes and mouth and puckered forehead is serious and somewhat interrogatory.

JOHANNES WOLFF

Exhibited at Royal Academy, London, 1898.

A vigorous sketch portrait of the musician, holding his violin under his arm. Inscribed at top: "À mon ami Johannes Wolff." Signed, and dated 1897.

MRS. ANSTRUTHER THOMSON

Exhibited at New Gallery, London, 1898.

The fine quality of tone in the black dress has been noted by one of the art critics of the time.

MRS. ERNEST FRANKLIN

Exhibited at New Gallery, London, 1898.

Three-quarters length; seated in an armchair, over the back of which a drapery has been thrown. The white dress is cut low and square at the neck, and the sleeves are half length. At the sitter's right is a small round table or *guéridon* on which are two or three books. The attractive expression of the dark eyes is to be remarked.

HON. CALVIN S. BRICE

Painted in 1898; exhibited at New York portrait exhibition, 1898; at Sargent loan exhibition, Copley Hall, Boston, 1899; at Boston Art Club, 1909.

MRS. HAROLD WILSON

Exhibited at Royal Academy, London, 1898.

MR. ARTHUR COHEN

Exhibited at New Gallery, London, 1898.

Criticized with much severity by D. S. MacColl.

MRS. THURSBY

Exhibited at New Gallery, London, 1898.

Life size; seated; wearing a violet dress, which is in one tone of pure color, but with an extraordinarily vivid play of light and shade. A pale blue curtain forms the background.

The marked outcome of a distinct artistic individuality. . . . The portrait of Mrs. Thursby is pure impressionism. . . . The direct noting from nature, a permanent record of transient effects. . . . Mr. J. Sargent is beyond comparison the greatest master of brushwork and of color-material now living. Though the placing of a touch may sometimes seem a little forced, a little too artificially instantaneous, and though the attitude of his figures very often is one of unstable equilibrium, we cannot, on the other

GENERAL SIR IAN HAMILTON

Hamilton Collection

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

hand, too highly praise certain "condensed effects," if I may say so, which are really quite marvellous.—Fernand Khnopff.

MISS OCTAVIA HILL

Exhibited at Royal Academy, London, 1899.

Seated, with clasped hands, Miss Hill, in a dress of black, with full puffed sleeves and snowy white waist front and neck ruffle of tulle, looks to the left with an expression of placid amusement, as if her own meditations were agreeable company. Half-length.

The painter's magic reveals a face illuminated by an expression of graciousness which only the painter's art can arrest and fix. . . . This beautiful portrait of a woman by Mr. Sargent, so full of dignity, makes one regret very deeply that no portrait of the Queen has come from his brush.

The Spectator.

Mr. Sargent's portrait of Miss Octavia Hill, whose genial and clever face is traced *en bloc* with a hand as firm as it is bold, is to be admired on those grounds, and also for its subject, which must have been delightful to a portrait painter tired of the characterless expressions of commonplace sitters.

The Athenaeum.

GENERAL SIR IAN HAMILTON

Exhibited at New Gallery, London, 1899; at the Fine Art Society's exhibition of portraits of British commanders, London, 1915; at Venice international exhibition, 1907.

Three-quarters length. Figure full front, the head turned to the right, showing the profile. In full uniform, with top coat, which is thrown open, showing a row of medals and decorations on the left breast of the befrogged tunic. Both hands are resting on the hilt of his sword. A masculine and rugged characterization of a thoroughly virile type of character. Every inch a soldier!

General Sir Ian Hamilton's military record in brief: Served in Afghan War, 1878–1880; in Boer War, 1881; Nile Expedition, 1884–1885; Burmese Expedition, 1886–1887; Chitral relief force, 1895; Tirah campaign, 1897–1898; South Africa, 1890–1891 (was at Elandslaagte, the defence of Ladysmith, Diamond Hill, etc.); finally, he commanded the Mediterranean forces in 1915. Author of: "Icarus," "A Jaunt in a Junk," "Fighting of the Future," "A Ballad of Hadji," "A Staff Officer's Scrap-Book," "The Millennium," and "Gallipoli Diary."

The nervous energy of the sitter has seemingly stimulated the nervous energy of the painter. The tall, lithe, sinewy, alert figure of the officer springs tense from the gray background. His nervous hands almost twist on his sword-hilt. The contours of his head and face are eloquent with the quick intelligence and the sensitive vitality beneath. The execution matches and reveals this insight. Every stroke of the brush seems to fall with simplicity, surety, breadth and significance.

H. T. P. in Boston *Transcript.*

The portrait of General Ian Hamilton . . . is a masterpiece. We were confronted by austerity of truth instead of mere cleverness and brilliancy. He has seen deep into his subject, and absorbed not only its outward appearance but its inner life.—Sadakichi Hartmann.

As a rule a red uniform brings disaster upon a picture, but Mr. Sargent has made it a thing of beauty. This result has partly been achieved by reticence. A dark cloak hangs from the shoulders, leaving only a portion of the red showing. There is no subduing of the red itself; it is of the fullest and most splendid hue. But in enjoying the uniform we must not forget the soldier. The characterization of the head and hands is perfect, showing a sensitive organization combined with great vital energy.—*The Spectator.*

HON. THOMAS BRACKETT REED

Speaker's Lobby, House Wing, Capitol, Washington

Exhibited at Capitol, Washington, 1899; at Pennsylvania Academy, 1899; at Sargent loan exhibition, Copley Hall, Boston, 1899.

Born, 1839; died, 1902. Member of Congress from Maine, 1877–1899; Speaker of the House of Representatives, 1889–1891, 1895–1899.

All Sargent's portraits of men are revelations of things seen and they are based on the physical presence. The Speaker Reed and the Mr. Chamberlain are likenesses of men in the flesh, done apparently without a thought of their being statesmen. There is nothing of the official about them, and you would not be able to say that they were political leaders.

John C. Van Dyke.

MRS. CHARLES HUNTER

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at Royal Academy, London, 1899.

Mrs. Hunter is depicted at three-quarters length, with a large black hat

shading the upper part of her face, a ruffled cape thrown over her shoulders, and a low-cut corsage of scarlet covered with lace. The skirt is black, and the pervading tints in the cape are tan and a thin transparent black. The tan color is repeated in the feathers on the hat. The background is dark. A winning smile plays over the spirited and expressive features.

Every line in the portrait is graceful and elegant, and the admirable painting of the beautiful neck is worthy of special remark. . . . The whole forms a distinguished, individual, and strikingly beautiful effect.

William A. Coffin.

The masterly picture of Mrs. Charles Hunter, with its suggestion of refinement and fresh air, courage, spirit, enterprise and wit, is subtly English.

Alice Meynell.

Some afterthought—admiration, perhaps, or the idea of a picture—has clouded his terrible eye in the portrait of Mrs. Charles Hunter.

D. S. M. in the *Saturday Review*.

MISS JANE EVANS

Exhibited at Royal Academy, London, 1899.

Vivacity in portraiture has probably never been so completely obtained in modern times. . . . The veracity is startling, and the handling brilliant amongst the most dashing *bravura* passages ever executed; and yet there is a lack of repose . . . which alone makes a picture delightful to live with.

Magazine of Art.

LADY FAUDEL-PHILLIPS

Exhibited at Royal Academy, London, 1899.

A *portrait d'apparat.* Three-quarters length, full front; seated in an armchair, with the right arm resting on a cushion, and a pet dog in her lap. Dark silk dress, décolleté, with short sleeves, and much jewelry. The lady's white hair is surmounted by an elaborate feather ornament. A curtain in the background.

In "Lady Faudel-Phillips," *bravura* is used with the power of a satire by Pope. Hard, merciless wit, without caricature, is the general impression produced by this picture.—H. S. in *The Spectator*.

MISS HORNER

This portrait of a young girl is deftly brushed in with broad, swift, confident handling. The method employed might almost be called steno-

graphic. No colors, except white, pale gray, and flesh tints, with the golden brown of the hair and a mere suggestion of a light rose-pink sash. It appears probable that the head was painted at a single sitting; at any rate, it is a remarkable *tour de force*, and the color is beautiful. Inscribed.

MISS ANSTRUTHER THOMSON

Exhibited at Detroit Institute of Art, 1922; at Toledo Museum of Art, 1922; at Corcoran Gallery, Washington, 1923–1924; at Cincinnati, 1924.

Canvas: 26 x 32 inches. A portrait of a young girl in white. She appears to be about sixteen years of age. It shows her seated with her back to a window, in the glass of which her head and the upper part of her figure are dimly reflected. The white window casing forms a vertical line extending from the top of her head to the upper edge of the canvas, a somewhat disturbing line. Inscribed at upper right-hand corner, "To Miss Anstruther Thomson," and signed.

MRS. J. MONTGOMERY SEARS

Exhibited at Boston Art Museum, 1905.

Three-quarters length; full front face; seated in an armchair; in a dress of white satin with mull at neck; holding a bouquet of pink and white carnations in left hand. The right elbow rests on the chair back and the hand is held to the sitter's cheek, two of her fingers being pressed lightly against the cheek. A gold pendant set with ruby and pearl hangs from a slender gold neck chain. At left background in shadow are silver and porcelain objects on a stand.

LADY ELCHO, MRS. TENNANT, AND MRS. ADEANE

["THE THREE GRACES"]

Exhibited at Royal Academy, London, 1900; at Franco-British exhibition, 1908; at Royal Scottish Academy, Edinburgh, 1911.

The arrangement of the group of these three sisters, daughters of the Hon. Percy Wyndham, is unusual, and not entirely devoid of a hint of artifice. If the purpose was to obtain an effect of casual grouping, as appears probable, it can hardly be regarded as altogether successful. The cool color scheme, however, is highly interesting. The dresses, all of white materials, are opposed to sofa cushions of pale blue-greens and warm creamy and

rosy tones, while among the accessories very agreeable accents are provided by the peonies and other flowers with their dark green leaves, and the bluish-gray wall in shadow, relieved by the gold of picture frames. The lighting, too, is well managed, the light falling diagonally across the room so as to brighten the dull gilt frames of the pictures on the wall and to illumine the faces as well as to vary the tones of the costumes.

The greatest performance, from the point of pure art, is Mr. Sargent's astonishing group portrait. We are inclined to say that it is the greatest picture that has appeared for many years on the walls of the Royal Academy.—London *Times*.

Mr. Sargent's portrait of three ladies is one of those truces in the fight where beauty has unquestionably slipped in. . . . This picture has the initial persuading and welcoming appeal to the eye that springs from general design and harmony.—D. S. M. in *Saturday Review*.

These figures all have the breath of life, for the blood is pulsating to the fingers' tips; and character goes with the vitality, for with subtle power the faces reveal refinement of nature, high-bred distinction of manner, and individual peculiarities and traits.—I. N. F. in New York *Tribune*.

The picture is very large, and the artist has risen to the occasion and avoided minor fascinations and subtleties; choosing rather to be impressive than clever. . . . Never has Mr. Sargent produced a finer harmony of color, and yet there is very little positive color anywhere. Rich though indefinite hues melt into one another. . . . This noble piece of portraiture has admirable qualities of characterization. The figures are instinct with individual life, the faces are animated without spoiling the harmony of the general effect, and the central figure is of great beauty.—H. S. in *The Spectator*.

INTERIOR OF A PALAZZO IN VENICE

Burlington House, London

Exhibited at Royal Academy, London, 1900.

Diploma work. A notably interesting and elegant motive, executed with consummate artistic mastery. It represents a sumptuous drawing-room in an old palace—the grand sala of the Palazzo Barbaro in Venice—occupied at the time by an American family, the Curtises of Boston. In the foreground, at the right, near a window, an elderly couple, seated. The man, seen in profile, is turning the leaves of a folio volume which he has propped up in a chair in front of him. In the background, at the left, a younger

couple, near a tea-table; the lady holds a cup of tea in her hand, the tall young gentleman talking to her is half sitting and half leaning on the edge of the table. Details of magnificent chandeliers and lamps, paintings and mirrors in elaborately carved and gilded frames, with fine antique furniture.

What an honest, infallible grasp of aspect, the confused aspect of the half-seen thing as exactly rendered as that of the fully illuminated! Dark, shapeless smudges reveal themselves at the right distance as cherubs and festoons in the decoration of the ceiling. . . . In what a limpid, brilliant air this picture lives . . . no violence in the pictures round can force the life out of its silvery tones and change them to mere paint.

D. S. M. in *Saturday Review.*

Very able, homogeneous, full-toned and solid. . . . It is his diploma work, and was evidently intended as a study for the arrangement of a group of modern portraits at life-size and full-length figures in a seventeenth-century palace in Venice. All the elements of a fine picture are here combined with rare art and consummate power.—*The Athenaeum.*

The great rococo room of a Venetian palace occupied by ordinary modern people is painted with a finish and feeling of space that is little less than marvelous. The quiet, unobtrusive way in which the objects emerge from the dimness of the spacious room and take their places with exact rightness is indeed a lesson in painting.—H. S. in *The Spectator.*

EARL OF DALHOUSIE

Exhibited at Royal Academy, London, 1900.

Arthur George Maule Ramsay, D.L., Baron Ramsay, Lord Ramsay, fourteenth Earl of Dalhousie, Governor-General of India. Three-quarters length; in a white costume; standing in front of a classic column on the base of which he rests his left arm; the other arm is akimbo; the pose being very easy and natural. The head is knowingly drawn and characterized. The success of the realism is complete; only a real master could have succeeded in making the young face look perfectly right with the sunburn ending in a diagonal line across the forehead.—*The Spectator.*

The necktie, the sunburn, all that caught the eye first, was a disagreeable challenge, and recognition of the lithe, sharp drawing and nailing characterization was an afterthought.—*Saturday Review.*

LORD RUSSELL OF KILLOWEN

Exhibited at Royal Academy, London, 1900.

Charles Russell, first Lord Russell of Killowen, eminent British jurist; M.P., 1880; Attorney-General, 1886; Lord Chief Justice of England, 1894–1900.

Half-length; seated; dressed in the robes of his great office as Lord Chief Justice. The full black draperies, largely and freely felt, set off by the clear white tones of the collar and the square-edged dangling ends of the crisply starched linen cravat. In the head, the massive, solid, virile head of a man of intellect and judicial character, there is a more distinct reminiscence of Sir Henry Raeburn's manner than is to be observed usually in Sargent's portraits of men.

LORD RUSSELL OF KILLOWEN

Exhibited at Royal Academy, London, 1900.

There were two portraits of Lord Russell in the Royal Academy of 1900, according to Algernon Graves's "The Royal Academy Exhibitors, 1796–1904."

SIR DAVID RICHMOND *Glasgow Art Gallery and Museum*

Exhibited at Royal Academy, London, 1900.

Lord Provost of Glasgow, and Lord-Lieutenant of County and City of Glasgow, 1896–1899. Full-length, life-size, erect, in Lord-Lieutenant's uniform, over which is worn the Lord Provost's robe, with chain of office around neck. Painted for the Corporation. Signed.

Canvas: 8 feet x 4 feet 5 inches.

HON. VICTORIA STANLEY

Exhibited at New Gallery, London, 1900.

Full-length; standing; this ingenuous little maiden wears a white dress, red coat, and Scotch cap adorned with two feathers. She carries in both hands a riding-crop. Her long hair falls in curls over her shoulders. The pose is a bit formal for so young a girl, but the equilibrium of the figure is so complete as to give an impression of ease.

Incomparable in its astounding vitality and splendid decision.

Magazine of Art.

A rather savage Sargent. Imagine a portrait of Little Red Riding Hood by the Wolf.—D. S. M. in *Saturday Review.*

The color of the portrait is singularly harmonious and rich, and the feeling that the figure has thickness as well as height and breadth perfect.

H. S. in *The Spectator.*

MISS M. CAREY THOMAS — *Bryn Mawr College*

Exhibited at Paris Universal Exposition of 1900; at loan exhibition of portraits of fair women, Copley Hall, Boston, 1901; at Roman art exhibition, 1911; at Corcoran Gallery, Washington, 1907.

President of Bryn Mawr College. This is one of Sargent's soberest works, evidently with deliberate intention kept simple and somewhat severe. The head is most interesting for its reading of character, and is painted with much sympathy. The intelligence and sensibility of the sitter, her look of firmness and energy tempered by gentleness and amiability, are brought out with remarkable success.

GENERAL SIR IAN HAMILTON

Exhibited at New Gallery, London, 1900.

In the fine three-quarters length portrait of General Hamilton (1899) the profile was seen, whereas in this portrait we have a bust-length showing the front face view. The present work is rather more summary in manner, but it has much of the same look of life and alertness. The head is admirably constructed, but the shadow on the right side of the face is a little heavy. The uniform and background are sketchily indicated.

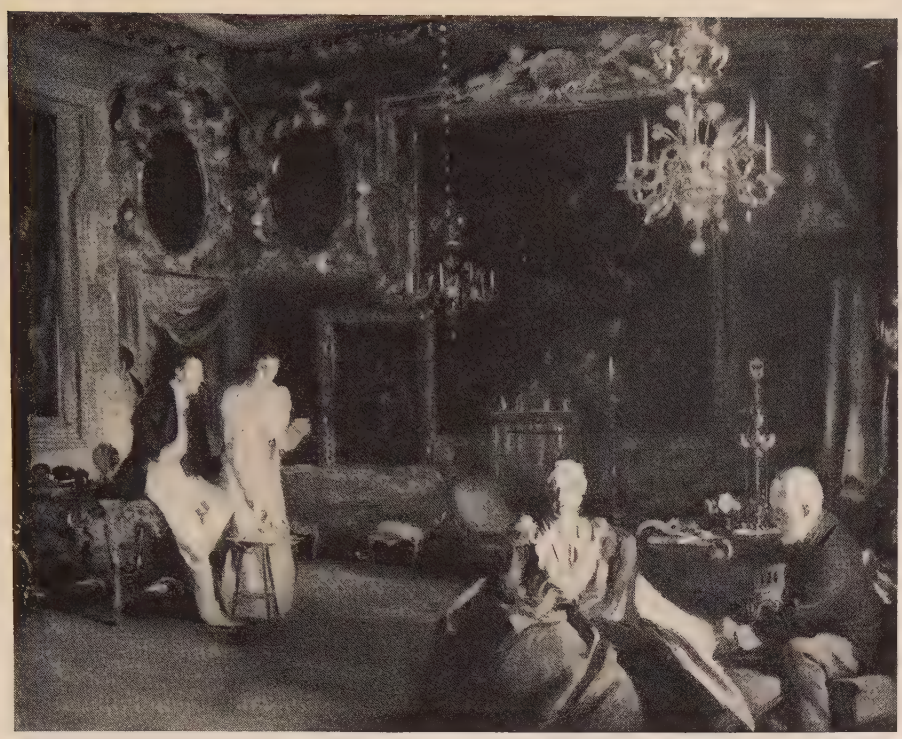
A distinguished example of vigor and an entirely individualized style.

The Athenaeum.

Not only superb characterization, but as well rare beauty of subdued and subtly harmonized color.—*Magazine of Art.*

The characterization of the head, seen full face, is conspicuously fine, and the color beautiful.—H. S. in *The Spectator.*

Excursions round about the officer's portrait steadily increase one's admiration. . . . See how those patches in which the flesh turns grayer are not separated out as bits of green or yellow, but just vary, in its flow, the prevailing tint, as they do in nature, and are subdued by the big changes due to the impact of light.—D. S. M. in *Saturday Review.*



INTERIOR OF A PALAZZO IN VENICE

[Venetian Interior]

Courtesy of the Royal Academy, Burlington House, London, and William Heinemann, Ltd., London

THE MISSES WERTHEIMER *Tate Gallery, London*

Exhibited at Royal Academy, London, 1901; at New Salon, Paris, 1902, under the title of "Portrait de deux sœurs."

The two sisters are shown at nearly full length, standing side by side in a full, clear light, in a richly furnished interior. The elder and taller one, in white silk, has her arm about the waist of the younger and shorter one, who is dressed in a dark red velvet. In the background, a very handsome, large porcelain jar, several oil paintings on the wall, etc. The open fan held by one of the young ladies is a marvel of foreshortening. The vitality of the two sisters is extraordinary, and the vivid revelation of racial traits in their features is not less so.

A marvellous *tour de force* of execution. The artist seems to have felt that it was expected of him that he should astonish, and he has done so.

The Spectator.

This is in its way a masterpiece. The poses are full of spontaneity and verve, and the contrast between the leaning figure of the younger girl and the almost exaggerated robustness of her sister is entirely felicitous.

The Athenaeum.

I should say that rarely in the history of painting have its engines discharged a portrait so emphatically, so undistractedly contrived. The woman is there, with a vitality hardly matched since Rubens, the race, the social type, the person.—D. S. M. in *Saturday Review.*

The two daughters of Mr. and Mrs. Wertheimer shown in this remarkable picture are Ena and Betty. The former became Mrs. Robert M. Mathias, and the latter Mrs. Euston A. Salaman. Separate likenesses of both were also painted by Sargent.

Canvas: 73 x 51 inches.

MME. PAUL ESCUDIER *Charles Deering collection*

Exhibited at Paris Salon,——; at Carnegie Institute international exhibition, Pittsburgh, 1923.

Full-length. Mme. Escudier is depicted standing near a window through which a strong light falls on the left side of her face and figure. She wears a dark silk dress with V-shaped corsage, half-length sleeves, and train. Her hands are clasped together, and her head is slightly tilted to one side.

One cannot look at it without thinking of Alfred Stevens, yet even the great Belgian could hardly excel it in fluency.—*Art and Archaeology.*

HON. MRS. CHARLES RUSSELL

Exhibited at Royal Academy, London, 1901.

Half-length. The lady, in pale rose color and white, is standing, with her face in shadow, and leaning against a carved cabinet on which she has placed her elbows, close to a beautifully painted silver lamp. In this pose there is a felicitous fluency. Much character is expressed in the nervous face, the long, slim neck, and the sensitive hands. Eyes and mouth are rather sad. The subtle way in which the hair merges into the background is a fine touch. The canvas has pictorial unity and reserve.

Though low in tone, and in parts not in the painter's happiest color, it speaks to us in a truer note. . . . What he tells us of this pathetic face is very interesting and very sad.—*Magazine of Art.*

SIR CHARLES TENNANT, OF THE GLEN, BART.

Exhibited at Royal Academy, London, 1901.

The sitter was one of the most noted Scots of the nineteenth century, a pioneer and leader of industry, an active politician, and a great figure in social life. Among his numerous children were Edward Tennant, M.P. for Salisbury; Harold John Tennant, M.P. for Berwickshire; Lady Ribblesdale, Mrs. Margot Asquith, and the late Mrs. Alfred Lyttleton. The mansion of The Glen, in Peebleshire, was for two generations the home of this remarkable family of singularly varied interests and gifts; and as the meeting place of men and women distinguished in all walks of life—social, political, literary, and artistic—was one of the most famous country houses in Great Britain.

MRS. GARRETT ANDERSON, M.D.

Exhibited at New Gallery, London, 1901.

A portrait which holds a high place for the almost startling vividness of the likeness. Full of character and spirited expression. The head is modelled with consummate skill; the bright eyes are noticeable; the hands finely characterized. The black silk gown is also a superbly painted bit.

The *furioso* method and temperament of the painter has shown the lady violently aggressive and totally unsympathetic, which we well know must belie the charm of the sitter.—*Magazine of Art.*

C. S. LOCH, ESQ.

Exhibited at Royal Academy, London, 1901.

Half-length. Low in tone. The arms are folded. There are no sharp contrasts. The personality of the sitter is revealed with convincing fidelity and supreme vitality.

MRS. CAZALET AND CHILDREN

Exhibited at Royal Academy, London, 1901.

A large and sumptuous picture, faintly suggestive of Sir Thomas Lawrence, but full of original invention. The lady is beautiful, and she is beautifully rendered. Among the accessories are a chair upholstered in velvet and a great red curtain in the background, which is novel in arrangement.

It is very wonderful, and perhaps no one else could have done it, but at the same time it leaves one cold.—*The Spectator.*

The children, excellently as they are painted, are not the most successful of Mr. Sargent's brilliant creations.—*Magazine of Art.*

SIR GEORGE SITWELL, LADY IDA SITWELL, AND FAMILY

Exhibited at Royal Academy, London, 1901.

A group of standing figures, painted in the sharp perspective of objects seen near at hand. The head of Sir George Sitwell is an especially fine piece of work. In the background are a cabinet and some tapestry. Sir George is in hunting costume; his wife is wearing an evening gown; the two children are playing on the floor. The luxuriously appointed room with its tapestries and ornaments is depicted in a most interesting manner.

INGRAM BYWATER, ESQ.

Exhibited at Royal Academy, London, 1901.

The sitter is Regius Professor of Greek in the University of Oxford.

DUKE OF PORTLAND

Exhibited at New Gallery, London, 1901.

Full-length. In walking costume of short coat, breeches and leggings. Carrying a walking stick and cap under his right arm. Two collie dogs, one lying down at left, the other standing up at right of his master, who holds

his muzzle in his left hand, while the dog looks up with the expression that seems to say, "I am all ready; come along; let's go."

William John Arthur Charles James Cavendish-Bentinck, K.G., P.C., G.C.V.O., D.L., J.P., Earl of Portland, Viscount Woodstock, Baron of Cirencester, Marquis of Titchfield, Baron Bolsever. Master of the Horse; Lord-Lieutenant of Caithness; Lord-Lieutenant of Nottingham; Lieutenant in Coldstream Guards; Hon. Colonel Fourth Battalion Sherwood Foresters; family trustee of British Museum; Provincial Master Notts. Freemasons, etc.

Residences: Welbeck Abbey, Worksop; Fullarton House, Ayrshire; Castle Cessnock, Galston, Ayrshire; Langwell, Berriedale, Caithness-shire.

Characteristic as to pose, arrangement and execution; all proclaim the work of a master.—*Magazine of Art.*

We shall gain nothing of more importance than the most superficial observer would discover on a formal introduction to his lordship—less, indeed, for all the while we have been deafened by the fizz and crackle of Mr. Sargent's brushwork.—*The Athenaeum.*

DUCHESS OF PORTLAND

Exhibited at Royal Academy, London, 1902.

This is a pendant to the portrait of the Duke of Portland, both canvases being unusually high in comparison with their width. Full-length; standing; full front. In evening dress of white satin, cut low at neck, with a red cloak, thrown open, and wide, flaring Elizabethan collar of wonderful old lace; ropes of pearls at waist line and bust. The color scheme is particularly rich; the cérise red of the cloak coming into contrast with the greenish-white of the fluted Ionic pair of marble columns supporting one end of the lofty sculptured mantelpiece in the background. The duchess is a tall and slender young woman, with curly dark hair and steady dark eyes. The head and hands are very handsomely treated, with suavity and clearness of drawing. The pose is graceful as well as dignified.

VISCOUNTESS ACHESON

Exhibited at International Society of Sculptors, Painters and Gravers, Grosvenor Gallery, London, 1918.

THE MISSES HUNTER

Mr. and Mrs. Charles Hunter, Darlington, Hants

Exhibited at Royal Academy, London, 1902; at New Salon, Paris, 1903; at Louisiana Purchase Exposition, St. Louis, 1904; at Pennsylvania Academy, 1904; at Society of American Artists, New York, 1904.

A large group portrait of three sisters. Disregarding one of the old traditions of the portraitist, that the figures in a group should face towards each other with the heads near together, the painter has here placed his sitters on a circular divan with their backs turned towards each other and facing towards the sides of the frame. In this as in other groups Sargent has attempted to avoid the conventional and formal design, and to give the impression of a casual and informal composition. In a shadowy interior. One of the ladies wears a gown of creamy white, and the other two are in black silk, relieved by slight touches of white. A small dog lies at the feet of one of the sitters.

The arrangement of the "Misses Hunter" is an ingenious but rather luckless idea. Those seats that turn three ways are uncomfortable, over-ingenious things in themselves.—*Saturday Review.*

There is the sense of artifice and effort, of lines teased into relations to one another which, when he is himself, Mr. Sargent never discloses. The trouble, I take it, is that he is groping through the intricacies of a formula, a thing foreign to his genius, and, what is more, foreign to his time.

Royal Cortissoz.

The "Misses Hunter" is one of those presentations in which Mr. Sargent utilizes the resources of furniture to tie together, as it were, the figures of his canvas into a compact composition, but with such judgment that the personages appear to have happened quite naturally or quite by chance in their respective places in the scene; for scene it sometimes is when three sisters on this cushioned circular seat sit talking over the little nothings or somethings of the season.—Frank Fowler.

Taken as a whole, the picture is a noble example of matured knowledge and of skill and feeling balanced. It surely will hold its own among the artist's masterpieces, for it combines the intimate charm of Reynolds's "Three Ladies Waldegrave," with a freer scope of individual vision and technique.—Charles H. Caffin.

THE YOUNGER CHILDREN OF ASHER WERTHEIMER

Tate Gallery, London

Exhibited at New Gallery, London, 1902.

A group of three figures, two girls and a boy, with a trio of pet poodle dogs. Composition of felicitous informality. The elder girl is sitting on a couch, with one of the dogs asleep in her lap. The younger girl, seated a little lower, holds another small dog in both of her hands as he sits up nicely for his likeness. The boy, in an Eton jacket, is sitting on the floor; and the third dog, at the left of the group, lying on the floor, is a remarkable model of canine absurdity. The terrestrial globe in the background, at the left, perhaps indicates that the scene is in the schoolroom of the Wertheimer villa.

The moral atmosphere of an opulent and exotic society has been seized and put before us.—*The Spectator.*

The Wertheimer children in their schoolroom, where the freedom from study hours has permitted the admission of household pets. The naturalness of such a moment with its privileges, seems most truthful and unstudied, and in its domestic theme is of the tradition of Velasquez's "Las Meninas."—Frank Fowler.

These three younger children of Mr. and Mrs. Wertheimer are Essie, Ruby, and Ferdinand. Essie became Mrs. E. H. Wilding.

Canvas: 62 x 75 inches.

ALFRED WERTHEIMER

Tate Gallery, London

Exhibited at Royal Academy, London, 1902.

Three-quarters length; facing three-quarters to the left. A young man of twenty-five, wearing a dark coat and buff waistcoat. He stands with his left hand resting on a heap of books which lie on a table; in his right hand is a newspaper. On the wall are two or three retorts, indicating the nature of his studies. The anatomy of the head is indicated with telling accuracy of modelling. The subject of this very fine likeness died in South Africa the same year that the portrait was painted.

I know of no portrait in ancient or modern art with which to compare this superb picture, unless it be the lovely head which used to be called Menephtah, in the Boulaq Museum at Cairo—Robert Ross.

The portrait of Alfred Wertheimer shows a young man in the fullness of

a rich and ripe vitality, so lighted as to offer the best relief to the plastic planes of this broadly modelled and virile head.—Frank Fowler.

Canvas: 63 x 38½ inches.

EDWARD WERTHEIMER *Tate Gallery, London*

This portrait of the late Edward Wertheimer was sketched in Paris, in 1902, the year of his untimely death.

Canvas: 63 x 38½inches.

BETTY WERTHEIMER *Tate Gallery, London*

Oval. Three-quarters length; seated; the face turned to her left. A beautiful face, with full lips, long, straight nose, keen dark eyes, and delicately marked, symmetrical eyebrows, all framed by a wondrous mass of thick black hair. The head is sharply relieved against the sky and is set between the plinth of a stone column at the right and a huge marble urn at the left, on a massive balustrade, at the Villa Wertheimer. The dress is a marvel of elegance, low-necked, with elbow-length puffed sleeves, and a very full skirt. The background of sky and architecture is decoratively treated. Graceful and charming in features, figure, expression and pose, this young woman's portrait recalls the style of Sir Thomas Lawrence, but it is distinctly superior to the work of that painter in the suggestion of intense vitality.

An exquisite painting with something of Lawrence in its conception and gaiety of color.—Robert Ross.

Canvas: 48 x 37 inches.

ALNA WERTHEIMER *Tate Gallery, London*

This portrait, one of the celebrated series of Wertheimer family portraits, is at three-quarters length; seated; the face full front; the lips parted in a half-smile; a happy light in the handsome eyes. The young lady is in Persian costume, and is holding a lute. The gorgeous Oriental garb, a notable part of which is the immense plumed headdress with its ropes of pearls, does not seem misplaced on this spirited and vivid creature. The work is superlative in its splendor of color and of vitality.

She reigns alone, a youthful sovereign among subjects.—Robert Ross.

Canvas: 51 x 37½ inches.

HYLDA WERTHEIMER *Tate Gallery, London*

One of the series of Wertheimer family portraits. Hylda Wertheimer became Mrs. H. Wilson Young.

Canvas: 82 x 55 inches.

CONWAY, ALNA AND HYLDA WERTHEIMER *Tate Gallery, London*

One of the series of Wertheimer family portraits.

Canvas: 73 x 51½ inches.

LORD RIBBLESDALE *Tate Gallery, London*

Exhibited at Royal Academy, London, 1902; at Venice international exhibition, 1907.

Thomas Lister, P.C., J.P., fourth Baron. Sub-Lieutenant 64th Regiment; Lieutenant Rifle Brigade; Major; Lord-in-Waiting; Master of Buckhounds, etc. Residence: Gisburne Park, near Clitheroe.

His first wife was a daughter of Sir Charles Tennant; and his second wife was a daughter of Mr. Willing of Philadelphia and the widow of John Jacob Astor.

Lord Ribblesdale is the author of "The Queen's Hounds and Stag-Hunting Recollections." He is represented at full length, in hunting costume, holding a whip in one hand. The portrait is generally considered one of Sargent's most notable likenesses of men, and when shown at Venice in 1907 it was praised by King Victor Emmanuel, who called it a masterpiece.

One hardly knows whether face or figure is more expressive of the poise of life—the unstable equilibrium by which a man is thus admirably erect, so that nothing stable and secure seems so upright, and nothing in flight more full of life.—Alice Meynell.

Mr. Sargent's most masterly portrait of the year is Lord Ribblesdale in long riding coat and top hat, standing against a fluted marble pilaster. As a pictorial presence, firmly and sympathetically knit, complete and unmannered, he dominates the central gallery.—*The Art Journal.*

MRS. WILLIAM C. ENDICOTT

Exhibited at Royal Academy, London, 1902; at Boston Art Museum, 1903, 1915 and 1916; at loan exhibition of portraits, Copley Hall,

THE TWO ELDER DAUGHTERS OF
ASHER WERTHEIMER, ESQ.

Courtesy of the National Gallery, London, and William Heinemann, Ltd., London

Boston, 1914; at Grand Central Galleries, New York, 1924.

Nearly full-length; seated; dark costume set off by white lace at throat and wrists. Dull crimson curtain in background.

This presentment of a very interesting personality, of great distinction and nobility of mien, interesting also as a type, is quite on a par with Van Dyck. Very much depends on whether Sargent finds himself in a congenial *rapport* with his sitter, as is well known; and here he was evidently in complete sympathy with his subject. It may be doubted whether he has ever painted a better head than that of Mrs. Endicott. The color scheme is sober—a black dress, with white lace collar, and a dull crimson curtain for background. There is nothing showy or "clever," nothing for effect, but everything is just and sound and genuine. In the painting of the lace, for instance, there is that golden mean of knowing synthesis, of suggestive breadth of workmanship, which gives the object its due importance and no more and no less. As a study of individual character and a masterly rendering of a fine type, it is unsurpassable. Sargent has probably painted more brilliant things, more striking things, but he has never made a more sterling portrait.—Boston *Transcript.*

WILLIAM C. ENDICOTT, JR.

Exhibited at twenty-second exhibition of paintings by contemporary American artists, Corcoran Gallery, Washington, 1908–1909; at Boston Art Museum, 1915 and 1916.

MRS. WILLIAM C. ENDICOTT, JR.

Exhibited at Boston Art Museum, 1903, 1904, 1915, 1916; at second exhibition of paintings by contemporary American artists, Corcoran Gallery, Washington, 1908–1909.

ON HIS HOLIDAYS, NORWAY *McCulloch collection*

[SALMON FISHING IN NORWAY]

Exhibited at New Gallery, London, 1902; at fifty-seventh exhibition Royal Glasgow Institute of the Fine Arts, 1918.

A picture of a young boy lying on the brink of a swift mountain stream whose blue-green waters swirl and eddy among gray rocks. The boy is resting, with some caught salmon and tackle beside him on the ground, making the central feature of a well-painted piece of landscape.

This picture has a special fascination as a record of silvery daylight. It is magnificently broad and simple in handling, and is amazingly true in its rendering of open-air tones.—*Magazine of Art.*

The freedom of life out of doors and the joy of existence by those sounding waters are fixed and made permanent. . . . The figure in this picture is both beautiful in itself and in perfect accord with its surroundings.

The Spectator.

THE LADIES ALEXANDRA, MARY AND THEO ACHESON

Collection of Duke of Devonshire

Exhibited at Royal Academy, London, 1902; at Franco-British exhibition, London, 1908.

Another portrait group of three sisters, the daughters of Lord Gosford. This is in an open-air setting and is quite in the taste of the British eighteenth-century school. The spirited and pretty young ladies, all in white muslin summer costume, are grouped round a huge, dull-gilt jar in which is an orange tree heavily laden with fruit and leaves. The lady to the left stands with both arms raised above her head, reaching up to pluck the fruit. The second sister, who has blue gauze round her neck, with a straying sash of light blue, is at the base of the jar, in a naïve, half-shrinking momentary attitude, as if about to rise from a sitting position. She is gathering up her semi-transparent muslin overskirt with both hands to serve as a fruit basket, and oranges gleam through the thin material. The third figure, standing at the right, and looking away, wears a large black-plumed hat and a black and white sash. All of the sitters look as if they were posing for a portrait; but the central figure is the most natural and ingenuous of the trio. There is a basket partly full of oranges in the foreground. In the background are sky, foliage, and the big jar. The design is neither very good nor very bad. It is one of a number of examples of Sargent's endeavor to get away from the conventional arrangement of groups, an endeavor in which he was not always wholly successful.

A not very exact comparison has been instituted between this picture and the Three Irish Graces of the National Gallery, yet, if markedly dissimilar from that particular Sir Joshua, the Acheson group is unmistakably an essay in the grand style. . . . The charge of artificiality is surely not justified. Mr. Sargent, it is true, has chosen to represent a moment in the life of these sisters of an essentially transient kind. There is little or no sug-

gestion of past or coming experiences. A change of sky, and the thing vanishes. But it is not on that account less true—in design, in poise, in glad color—to the sentiment of the moment; the grace of the picture belongs to our own day.—*The Art Journal.*

In the grand style, finely grouped in the open air, with a great vase in the middle holding an orange tree, from which one of the ladies gathers the fruit and another holds some covered up but not concealed in the lap of her muslin dress; and all are dressed in white, graceful, very tall, and smiling, elegant of figure and pretty of feature—the whole as refined in beauty as in color—a fine design nobly and learnedly carried out.—*Magazine of Art.*

MRS. LEOPOLD HIRSCH

Exhibited at Royal Academy, London, 1902.

Three-quarters length. A distinctly Jewish type. Elaborate pink and silver gown of old Spanish brocade, with a deep bertha of lace falling from the shoulders to the waist. The hands are lightly clasped together.

LADY MEYSEY THOMPSON

Exhibited at Royal Academy, London, 1902.

In movement, in tone, and in color, it is a boisterous and noisy performance.—*The Athenaeum.*

GEORGE McCULLOCH

A SALMON

THE LATE MRS. GOETZ

Painted in 1902.

WILLIAM M. CHASE *Metropolitan Museum, New York*

Exhibited at Copley Hall, Boston, 1902; at Society of American Artists, New York, 1903; at Pennsylvania Academy, 1903; at Louisiana Purchase Exposition, St. Louis, 1904.

Standing in a characteristic pose, the figure, slightly relieved against a dark gray background, faces the spectator. In his left hand are a cluster of paint-brushes, a mahlstick, and a large palette smudged with paints. In the extended right hand he holds a brush. The eyes look confidently out of the

picture from behind eyeglasses from which depends a broad black ribbon. Gift of his pupils, 1905. Signed. Canvas: 62 x 41 inches.

INNOCENTS ABROAD

Exhibited at Philadelphia, 1902.

Sea beach, with the figures of four small boys, entirely nude. Two of them are lying on the sand at the right of the foreground; one, who wears a pair of water-wings, stands with his back towards the observer; and the fourth, a tiny youngster, is walking towards the spectator. The ocean in the background, with a sloop near the horizon.

HON. JOHN HAY *Clarence L. Hay collection*

Exhibited at Copley Hall, Boston, 1903; at Panama-Pacific Exposition, San Francisco, 1915; at Grand Central Galleries, New York, 1924; at Corcoran Gallery, Washington, 1907 and 1916.

American author, journalist, and diplomatist. He was assistant private secretary to President Lincoln, 1861–1865; first secretary of legation at Paris, 1865–1867; chargé d'affaires at Vienna, 1867–1868; secretary of legation at Madrid, 1868–1870; assistant secretary of State, 1879–1881; ambassador to Great Britain, 1897–1898; secretary of State, 1898–1905. He was the author of "Pike County Ballads" and "Castilian Days," also, in collaboration with J. G. Nicolay, of the "Life of Lincoln."

Bust length; full front. Very serious in expression; the gaze steady and concentrated; the right arm is thrown over the chair arm, the hand hanging idle.

"John Hay," rich in the Americanism of his time, a public man of ideals and strong opinions, and a humor that hardly would be recognized as such to-day; a portrait that makes one think of an essay by Lowell.

New York *Times.*

The attributes of a gentleman, writer, traveler, lover of art, thinker, leader and diplomat—not each in turn, but all together, are shown in the Hay portrait.—Rose V. S. Berry.

JAMES C. CARTER, ESQ. *Harvard Club, New York*

Exhibited at Pennsylvania Academy, 1903.

Three-quarters length; standing; front view. He is shown wearing a black frock coat, and is holding his eye-glasses in his right hand. The canvas is

rather darkened. Mr. Carter was president of the Harvard Club of New York at two different periods.

MISS CARTER *J. R. Carter collection*

Half-length portrait of a young lady in summer dress, shown in a conventional landscape setting. Her neck and shoulders, draped with voluminous tulle; the head relieved against a mass of dark foliage which fills the upper part of the canvas.

Illustrated in *Century Magazine*, June, 1910.

In 1910 Miss Carter was married to Lord Acheson, the son of Lord and Lady Gosford.

CHARLES M. LOEFFLER, ESQ. *Fenway Court, Boston*

Exhibited at Boston Art Museum, 1903.

Boston musician, violinist, composer. Born in Alsace, 1861, came to America in 1881. Among his compositions are "Les Veillées de l'Ukraine," "Fantastic Concerto," "Divertimento in A minor," "Symphonic Poem," "The Death of Tintagiles," "Divertissement Espagnole," "La Bonne Chanson," "La Villanelle du Diable," "Deux Rapsodies," "By the Waters of Babylon," "For One who Fell in Battle," "A Pagan Poem," "Hora Mystica," also many songs.

JAMES WILLIAM WHITE, M.D *University of Pennsylvania*

Exhibited at Pennsylvania Academy, 1910.

Eminent Philadelphia surgeon; professor of surgery in University of Pennsylvania. Author of "Human Anatomy," "American Textbook of Surgery," etc. He is depicted in his scholastic gown.

MRS. WILLIAM HARTLEY CARNEGIE

Mrs. W. C. Endicott collection

Exhibited at Royal Academy, London, 1903; at Boston Art Museum, 1916; at Grand Central Galleries, New York, 1924.

Three-quarters length; standing; in a white silk dress, with long white gloves; holding a fan. The lips are slightly parted; the gaze open, direct, candid. The arrangement of the abundant dark hair, crowned by a feather ornament, is picturesque and becoming.

Mrs. Carnegie is a daughter of Mr. and Mrs. William C. Endicott; she became the wife of the late Hon. Joseph Chamberlain; and married, *en secondes noces*, Mr. Carnegie.

Let us admit that neither Mr. Sargent nor any other living man has ever done anything more brilliant or achieved a greater technical triumph than the painting of the dress in this picture. It is as though a few strokes had done it, but what strokes! instinct with what power, what light, what color!—London *Times*.

EDWARD ROBINSON, LL.D., LITT.D.

Exhibited at Boston Art Museum, 1903; at Grand Central Galleries, New York, 1924.

Director of Metropolitan Museum of Art, New York; eminent as classical archaeologist; formerly curator of classical antiquities in Boston Art Museum, and director; lecturer on classical archaeology at Harvard University, etc.

The likeness is very strong. Unusual pose, one result of which is to bring the head very near the top of the canvas. Figure standing, back to a table, on which the left hand is placed, and on which two antique Greek bronzes are seen. Background of books.

A superb likeness, a museum piece, and astutely unrelated to any special environment, prepared to take its place with Venetian Sixteenth or Dutch Seventeenth or the Greek or Egyptian, a portrait from which predilection is erased, in which universal culture is underlined.—New York *Times*.

MAJOR HENRY LEE HIGGINSON *Harvard Union*

Exhibited at Boston Art Museum, 1903; at Grand Central Galleries, New York, 1924.

Banker, soldier, public-spirited citizen of Boston, benefactor of Harvard, and "angel" of Boston Symphony Orchestra for many years.

Full-length; seated; a pendant to the portrait of President Emeritus Eliot in the living room of the Harvard Union. By general consent held to be one of Sargent's most sympathetic, intimate and felicitous portraits of men. The pose, showing the figure in a relaxed attitude, with the left arm thrown over the back of the chair, and with a black gown lying across the knees, though informal, is not without dignity. The work happily brings out the fine points of Major Higginson's character.

The rich, dark background, where a table and an adjoining room may or may not be realized, frames a vital figure in a brown suit, seated carelessly with one arm around the back of his chair, and the whole bodily gesture of relaxedness well indicated under the folds of the heavy dressing gown thrown negligently across his knee like a rug. Everything on the large canvas seems to lead back and focus on the half-tilted face, with its kindly, quizzical gaze and its fine sensitiveness.

Margaret Breuning in New York *Evening Post.*

In this portrait of Major Higginson he has, through sympathy and consummate art, produced a work of superb quality and profound significance, a work which through its very vitality and human appeal dominates without aid of so-called pictorial accessories. The pose is essentially easy. There is reserve in the facial expression, but the eyes meet those of the observer with penetrating directness, the eyes of the keen observer of life, of an alert idealist.—Leila Mechlin.

JAMES WHITCOMB RILEY *John Herron Art Institute, Indianapolis*

Exhibited at Pennsylvania Academy, 1903; at Boston Art Museum, 1903; at Louisiana Purchase Exposition, St. Louis, 1904; at biennial exhibition, Corcoran Gallery, Washington, 1908–1909; at Albright Art Gallery, Buffalo, 1909; at Toledo Art Museum, 1912.

The beloved Hoosier Poet. His works include "The Old Swimmin' Hole," "The Boss Girl," "Afterwhiles," "Pipes o' Pan at Zekesbury," "Rhymes of Childhood," "Home Folks," "An Old Sweetheart of Mine," "Raggedy Man," "Old Schoolday Romances," "Home Again with Me," and a score of other volumes, much of his verse being in the Middle Western or Hoosier dialect.

Half-length. The Hoosier Poet, whose personality has been realized in this likeness with marked understanding, is represented as sitting, three-quarters front, looking downward through his eyeglasses; his left arm resting on the arm of the chair, the hand hanging with the fingers bent in a natural and characteristic movement, while the right hand, somewhat lower, holds a roll of manuscript.

ALEXANDER J. CASSATT *Pennsylvania Railroad Company*

Exhibited at Boston Art Museum, 1903; at Pennsylvania Academy, 1903.

Late President of the Pennsylvania Railroad Company.

Just as Rembrandt, in his "Syndics," in Amsterdam, was man enough to feel and express . . . commercial astuteness, business solidity, and poise, and the sense of responsibility in trade, so has Sargent here nobly and appreciatively read into a great page of art the same admirable and impressive traits of the great captains of industry.—Boston *Transcript.*

PETER A. B. WIDENER

Exhibited at Boston Art Museum, 1903; at Pennsylvania Academy, 1903. Capitalist, interested largely in street railways and many other important corporations; late city treasurer of Philadelphia; founder of the famous gallery of paintings in his palatial house at Elkins Park, Penn.

Three-quarters length. Mr. Widener, whose expression is genial, looks like a man of modest and genuine character. He is represented standing near a door and in front of one of his favorite paintings in the main picture gallery of his mansion.

MRS. JOSEPH E. WIDENER

Exhibited at Pennsylvania Academy, 1903; at Boston Art Museum, 1903. Three-quarters length; seated; full front; wearing a white evening dress, sleeveless and low neck, with chiffon about the arms and scarf of the same material in lap; pearl ornaments; tapestry background. Extremely lively and vivacious in expression and attitude. This beautiful canvas is the last word in brilliancy and spontaneity. It is as fresh as the dawn and fairly pulsating with life. The dainty and delicate loveliness of the youthful sitter's features and complexion are rendered with perfection, and the sprightly charm of her personality is conveyed with enchanting immediacy. Daughter-in-law of the late Peter A. B. Widener.

MAJOR-GENERAL LEONARD WOOD, U.S.A.

Exhibited at loan exhibition of twenty portraits by Sargent in Boston Art Museum, 1903; at Pennsylvania Academy, 1903; at Royal Academy, London, 1904; at Roman Art Exposition of 1911; at Grand Central Galleries, New York, 1924; at Corcoran Gallery, Washington, 1916–1917.

Major-General, U.S.A.; Commander of Rough Riders, 1898; Military Governor of Cuba, 1899–1902; Governor-General of the Philippine Islands since 1921; Congressional Medal of Honor; M.D. and LL.D.,

THE YOUNGER CHILDREN OF ASHER WERTHEIMER, ESQ.

Courtesy of the National Gallery, London, and William Heinemann, Ltd., London

Harvard; with honorary degrees from twelve other universities and colleges.

Half-length; in uniform. The head, turned slightly to the left, is modelled firmly, the shapes of the jaw, cheek bone, brow, temple, nose, etc., together with the calm and steady glance of the eyes, combining to give a general impression of marked poise, resolution, and force of character.

A triumph of solid painting. There is nothing to attract attention by its cleverness in the portrait; it tells by the sheer force of the modelling.

The Spectator.

PRESIDENT ROOSEVELT — *White House, Washington*

Three-quarters length; standing; full front; with right hand on the knob of a newel post, and his left arm akimbo, hand on hip. Dark frock coat and gray trousers.

When Mr. Sargent paints an American—the portrait of Mr. Roosevelt, for example—the eye has the look of America, the national habit is in the figure and head.—Alice Meynell.

Sense of power cunningly realized by such devices as the outstretched hand, muscular and exaggerated, that grasps the support as if it were the great globe itself that he held in his iron grasp.—London *Chronicle.*

EARL OF CROMER

Exhibited at Royal Academy, London, 1903.

Evelyn Baring, Earl of Cromer, noted financier and diplomatist. He was appointed one of the comptrollers-general representing England and France in Egypt, 1879, became finance minister of India, 1880, and minister at Cairo in 1883. He was created Baron in 1892, Viscount in 1899, and Earl in 1901.

The portrait shows him sitting in his library, in a light gray suit, and is a fine likeness, but, according to the judgment of the majority of the critics, it lacks the genius to explain the secret of the qualities of mind and character that enabled this square-built Englishman to become the greatest ruler that Egypt has ever had since the days of the Pharaohs.

The picture is a good and sound piece of work, without affectation, but also without imagination. There is little in this gentleman sitting by his

writing table which suggests the successor of Pharaoh; and here the artist was at fault, for he might have suggested this with strict adherence to the visible characteristics of his subject. The man who has given justice, peace, law, security, to the Land of the River, and that not by force, but by force of character, does not speak from the canvas as he ought.

H. S. in *The Spectator*.

MOTHER AND DAUGHTER

[MRS. FISKE WARREN AND HER DAUGHTER RACHEL]

Exhibited at Boston Art Museum, 1903; at Roman Art Exposition of 1911; at Worcester Art Museum, 1912; at Corcoran Gallery, Washington, 1912–1913; at seventeenth international exhibition Carnegie Institute, Pittsburgh, 1913; at loan exhibition of portraits, Copley Hall, Boston, 1914; at Grand Central Galleries, New York, 1924; at Boston Women's City Club, 1924.

Painted in the Gothic Room, Fenway Court, Boston, 1903. This is one of the painter's most felicitous and sympathetic portrait groups. It gives expression to the ties of kinship between two lives, the things that lie deeper than external resemblance but are often suggested by it. As respects the chief figure the picture recalls in a measure the flower-like radiant beauty of young motherhood that was so well embodied in the Mrs. Carl Meyer of 1897; while the charm of sweet, unsullied, wistful maidenhood in the face and figure of the daughter is unexcelled in any of Sargent's works. The color is rich, delicate, and harmonious, though without great depth. Mrs. Warren wears a low-necked white satin gown in which there are faint tinges of rose-pink; a feather boa has slipped from her shoulders to her elbow and hangs over the edge of her chair. The daughter's dress is of a delicate shade of rose-pink. Sargent's success in using this difficult color is equal to that of Alfred Stevens.

One of Sargent's charming paintings, one in which he more than ordinarily permits himself to let the element of sentiment enter into the conception. . . . There is something unspeakably lovely about the movement of the daughter's figure and the expression of her face.—Boston *Transcript*.

MRS. J. WILLIAM WHITE

Exhibited at Pennsylvania Academy, 1903; at Boston Art Museum, 1903; at Panama-Pacific Exposition, San Francisco, 1915; at Art Club of Philadelphia, 1919.

Half-length; full front; painted in an afternoon; the head is finished, the rest rather roughly blocked in.

In this portrait Sargent succeeded in obtaining a splendid likeness and fine vivacity. By leaving the picture in its sketchy state he has retained a freshness and a verve beyond any finished work he might have done.

Rose V. S. Berry.

S. WEIR MITCHELL, M.D. *Mutual Assurance Company, Philadelphia*

Exhibited at Boston Art Museum, 1903; at Pennsylvania Academy, 1903.

Eminent neurologist and author. The long list of his published books includes scientific works, more especially treatises on nervous diseases and the rest treatment, as well as some twenty novels and biographies. Among his romances are "Hugh Wynne," "In War Time," "The Wager," "The Mind Reader," "The Red City," "Constance Trescot," "Comedy of Conscience."

Half-length; seated; wearing his academic gown, and holding a book in his left hand, with elbow resting on a table. The dreamy, speculative expression in the eyes is to be noted.

Not only is the brushwork more than usually fraught with inspired facility, but the likeness is admirable, and has the further value of being a serious study of psychological expression. This, indeed, is likely to remain one of the most significant of Sargent's portraits, a remarkable presentation of a very remarkable man.—*International Studio.*

MRS. CHARLES P. CURTIS, JR.

Exhibited at Boston Art Museum, 1903.

A member of the family represented in the diploma work, "A Venetian Interior," now in Burlington House.

G. McCORQUODALE, ESQ.

Exhibited at Royal Academy, London, 1903.

An ably painted portrait of a fair-haired man in a black velvet coat. It presents in a striking manner the modern combination of the keen business man with the still keener sportsman.

MRS. GARDINER G. HAMMOND

Exhibited at Boston Art Museum, 1903.

JUDGE W. C. LORING

Exhibited at Boston Art Museum, 1903.

MRS. JULIUS WERNHER

Exhibited at Royal Academy, London, 1903.

She is now Lady Ludlow.

MRS. PHILIP AGNEW

Exhibited at Royal Academy, London, 1903.

LADY EVELYN CAVENDISH

Exhibited at Royal Academy, London, 1903.

She is now the Duchess of Devonshire.

HIS STUDIO *Boston Art Museum*

Exhibited at New English Art Club, London, 1904.

Study of an interior with one figure. A small room, the right half of which is filled with an unmade bed; on the foot of the bed hang a white shirt and a blue garment; at the left sits a man in profile, with a palette and brushes in his left hand; he has a large beard and wears gray-brown clothes. Against the end wall leans a large painting, supported on the bed and the washstand; on this stand are a bowl and pitcher; two sketches stand on the floor, another is lying on the bed, and a Panama hat has been thrown on the bed; the walls of the room are yellowish-brown.

Painted in 1903. Signed in the upper right corner. Canvas: 21⅞ x 28⅛ inches. Purchased, Charles Henry Hayden Fund, 1905.

MRS. ASHER WERTHEIMER *Tate Gallery, London*

Exhibited at Royal Academy, London, 1904; at the Franco-British Exposition, London, 1908.

Mrs. Wertheimer is shown seated in an armchair; facing full front; nearly full-length; holding a fan in her right hand; her dress is of black silk; and she is wearing much jewelry, including a triple string of pearls around her neck and an aigrette of diamonds in her hair. On a table at the left are some curios and *objets d'art.*

The beauty of the work is of so subtle a kind that it can hardly be put into

words; the artist will revel in it as a technical achievement, the student of humanity will be moved by it for quite other reasons. Mr. Sargent has never stood as high or so legitimately compelled admiration as here.

Sir Claude Phillips.

A searching study of character, in an admirably sober and discreet arrangement. The prevailing hue is black, but it is so well modified that it is far from giving an impression of monotony or dullness. A picture which reaches a height of accomplishment that even he has seldom before attained.—*The Spectator.*

SIR THOMAS LANE DEVITT

Exhibited at Royal Academy, 1904.

Three-quarters length; in a frock coat; standing by a table on which is a finely wrought model of a historic full-rigged ship.

First Baronet. Senior partner in the firm of Devitt & Moore; chairman of Lloyd's Register of Shipping; president Equitable Life Assurance Society; master of the Skinners Company; president of the United Kingdom Chamber of Shipping; chairman General Ship-Owners' Society; president Institute of Marine Engineers; etc.

CHARLES STEWART, MARQUESS OF LONDONDERRY

Exhibited at Royal Academy, London, 1904.

As its full title ("Charles Stewart, Sixth Marquess of Londonderry, K.G., Carrying the Great Sword of State at the Coronation, August, 1902, and Mr. W. C. Beaumont, his page on that occasion"), would imply, this is a parade portrait, and, according to one of the critics of the day, the artist was as much puzzled about what to do with the sword of state as the Marquess himself. The best part of the picture is the page, Mr. Beaumont, who is painted with artistic sympathy and charm.

DUCHESS OF SUTHERLAND

Exhibited at Royal Academy, London, 1904; at New Salon, Paris, 1905; at the Fair Women exhibition, New Gallery, London, 1909; at Royal Society of Portrait Painters, Grafton Galleries, London, 1915.

Full-length; standing.

In this canvas the sitter, who is wearing a cold green gown, is projected against a mysterious warm-toned woodland background.

COUNTESS OF LATHOM

Exhibited at Royal Academy, London, 1904.

This is an unusual and pleasing harmony of dull blue and dull plum color.

The composition is easy and natural.

A very good picture, but not, we take it, a very good portrait; that is to say, the rendering of character is not sufficiently intense to dominate the parade of the setting.—*The Athenaeum.*

MRS. HUGH SMITH

Exhibited at New Gallery, London, 1904.

The dexterity of the painting is as great as ever, but the abstraction of the forms and tones seems too easily done.—*The Spectator.*

MRS. ALLHUSEN

Exhibited at National Portrait Society, London, 1919.

SIR HENRY LUCY

Exhibited at New Gallery, London, 1904.

One of the editors of *Punch,* known under the pseudonym of Toby, M.P., who died in 1924, leaving an estate of £250,000. In memory of his long connection with *Punch,* his portrait by Sargent was offered to the proprietors of that periodical, to be hung on the walls of the *Punch* dining room for ten years, after which it was to be offered to the directors of the National Portrait Gallery.

The painter . . . seems to have known so exactly what he intended to do that there is none of the stimulating effect of discovery. No hidden treasure is brought to light; all was known from the beginning.—*The Spectator.*

MRS. JOHN C. TOMLINSON

Exhibited at Society of American Artists, New York, 1904.

Three-quarters length; standing; full front. Her right elbow rests on a carved marble mantelpiece over which hangs a picture, of which only the lower corner is visible. Her costume is a dark evening gown cut low in the neck and sleeveless, with touches of white at bosom and shoulders.

LADY WARWICK AND HER SON

Worcester Art Museum

Exhibited at Royal Academy, 1905; at Venice international art exhibition, 1907.

Of monumental size, this work, executed in 1905, was said to be a favorite with the artist himself; it was painted with a confessed liking for the subjects. The figures are at full length, and are shown in a landscape setting somewhat conventionalized. Lady Warwick is standing, and her little son is seated on a carved stone pedestal at her side.

The finest thing about it is the spirit which guided the painter's brush, permeated the sumptuous coloring, and brought everything into temper and keeping with the aristocratic personages represented. The affection and conscious pride of the mother are finely in accord with the dreaminess of the lithe yet frail and handsome little boy. An indefinable dramatic element in Lady Warwick's attitude—a fine rebellious theatricalness such as we associate with some of George Meredith's heroines rightly at war with the spirit of the age—completes the living attraction of this regal painting.

Bulletin of the Worcester Art Museum

MR. AND MRS. JOHN W. FIELD

Pennsylvania Academy of the Fine Arts

Exhibited at exhibition of the gallery of national portraiture, Pennsylvania Academy, 1905; at Grand Central Galleries, New York, 1924.

Mr. and Mrs. Field were the donors to the Pennsylvania Academy of the Field collection. The heads, especially that of Mrs. Field, are notable for the close, firm drawing and modelling. A nice touch of intimacy and affection is given by the confiding nature of the wife's position as she folds both of her hands over her husband's arm. Her character is well suggested not only in her physiognomy and expression but by the quaint old-fashioned and severe arrangement of her coiffure.

This quiet and gracious couple, simplicity and worth in every feature, the man a shade more proud of his flowing beard than the woman of her smooth-brushed hair, lovely symbols of the older generation in the American eighties, are nevertheless a trifle duller than they would seem to-day, when the importance of their silhouette would have been a matter of greater concern. A thin, reddish, careful, respectful picture, likeness written on every inch of it, nothing in it speaks of the later Sargent except the hand of

Mr. Field, upon whose arm his wife is leaning with the conventional American gesture of dependence.—New York *Times.*

Sargent is not renowned for sentiment, but his portrait of Mr. and Mrs. Field . . . is one of the most touching interpretations of comradeship in old age that has ever been made. It is a portrait in which there is the note of the universal.—Leila Mechlin.

GENERAL CHARLES J. PAINE

Exhibited at Boston Art Museum, 1905, 1916, 1924 and 1925.

A very fine characterization of the man. It is a very serious head in every sense of the word. The expression about the eyes is sad, and the drooping ends of the long, sparse moustache in some way accentuate the impression of low spirits. The left arm is thrown over the back of the chair and the hands are clasped loosely together. In the background is what appears to be a dimly seen carved cabinet at the left in shadow. In the thought of the public it may be supposed General Paine is mainly associated with the ownership of the three victorious yachts which in succession won the America Cup in competition with their British rivals; while his honorable record as a soldier in the Civil War, as a director of important railroad companies, and in various public offices, is but vaguely recalled by the younger generation.—W. H. D. in Boston *Transcript.*

THE MARLBOROUGH FAMILY *Blenheim Palace collection*

Exhibited at Royal Academy, London, 1905.

A monumental work of great size and imposing effect, in which all the pompous surroundings of peer's robes and florid architecture are brought into play. One of the most ambitious compositions produced by the artist, yet having the appearance of having been executed with the utmost ease. The poses of the figures are stately and contained; the grouping is exceedingly skilful; the setting is appropriate; and in the design the pyramidal mass composed of the figures of the Duchess and her children is excellent. The figure of the Duke has real dignity. He wears a dark blue robe with white lining. The work is held together by the strength and brilliancy of the salmon pink and gray gold of the central portion. The painting of the architecture is luminous and clear; while the placing of the figures in their atmosphere and the realization of the picture space are masterly.

MISS BETTY WERTHEIMER

Courtesy of the National Gallery, London

Charles Richard John Spencer-Churchill, ninth Duke of Marlborough, P.C., K.G., married a daughter of W. K. Vanderbilt of New York. She obtained a divorce in 1920. The Duke's second wife is a daughter of Edward Parker Deacon of Boston. Residence: Blenheim Palace, Woodstock, Oxon.

His Marlborough group is a remarkable essay in a field where even Reynolds did not altogether succeed. The silhouette of the Duke is the finest part.—*Saturday Review.*

Fine painter's qualities are seen in the Duke's robe, the dark blue of which is enlivened by pieces of the white lining. No one but a master of values could have made these strong contrasts assert themselves without harshness, or have realized the fine effect of tone produced by the hand on the sword against the background.—*The Spectator.*

MRS. ERNEST RAPHAEL

Exhibited at New Gallery, London, 1905.

MRS. ROBERT M. MATHIAS

[A VELE GONFIE]

Exhibited at Royal Academy, London, 1905; at Fair Women exhibition, Grafton Gallery, London, 1910.

Three-quarters length; standing; wrapped in a long dark cloak, and wearing gloves and a plumed hat, Mrs. Mathias (born Ena Wertheimer) turns her head to the left with a smile. The right arm uplifted, and the hand, brought across at the level of the chest, holds the voluminous cloak in place with a gesture full of histrionic vigor. A harmony in black, white, gray and gold.

The English critics appear to have been somewhat annoyed because they could not fully understand this fantastic work. "One of those odd paintings with which Mr. Sargent occasionally puzzles the public," wrote one of them. "One does not know how far the irony is conscious," said the *Athenaeum* writer. Another journalist told his readers that the artist went over this canvas not less than twenty times, yet, he added, the swift and easy handling leaves no sense of effort, but rather of careless improvisation. Robert Ross, in the *Art Journal,* called the work "the only fantastic and in many ways the most inspired of all the Wertheimer Sargents."

Of this picture a mezzotint engraving by Leopold Goetze was published by the Fine Art Society of London.

Canvas: 63½ x 41½ inches.

SIR FRANK ATHELSTANE SWETTENHAM

Exhibited at New Gallery, London, 1905.

The late High Commissioner of the Malay States; Governor and Commander in chief of Straits Settlement, with a distinguished career as civil servant, author, etc., to his credit.

He stands in white uniform with order and sword. Behind the figure, at the top of the picture, is seen the lower part of a large terrestrial globe with a gilded stand, and a sofa is heaped with gorgeous stuffs of red and gold. Another essay in grandiose portraiture, very ingeniously piled up to the great globe at the top, and the figure well posed and painted.

Saturday Review.

The personality of the subject of the picture, both in figure and face, dominates the surrounding magnificence. The skill with which the white clothes are painted is remarkable even for this painter, and it is difficult to know which to admire more, the brilliancy of the handling or the subtlety of the rendering of the direct and diffused light as it strikes on the varying facets of the body.—*The Spectator.*

MRS. ADOLPH HIRSCH

Exhibited at New Gallery, London, 1905; at National Portrait Society exhibition, Grosvenor Gallery, London, 1913.

LADY HELEN VINCENT

Exhibited at Royal Academy, London, 1905.

She is now Lady D'Abernon.

Curtly dismissed by one of the critics as a "perfunctory work."

PADRE SEBASTIANO *Metropolitan Museum, New York*

Exhibited at New English Art Club, London, 1906.

A portrait of an earnest young priest who sits botanizing at a table in a disorderly bedroom. It was originally catalogued in London under the title of "Padre Albera." 1905–1906.

He has never, for subdued spirituality, approached Padre Albera, seated at his writing-table with books and papers strewn about.—Christian Brinton.

GETHSEMANE

Exhibited at New Gallery, London, 1906.

One can find a certain amusement in . . . the apparently casual dabs and dashes, every one of which falls unerringly into its proper place at the proper distance.—London *Times*.

For downright luminosity he has never surpassed that dazzling, coruscated strip of Syrian landscape with its stunted trees against the sky.

Christian Brinton.

SEÑOR MANUEL GARCIA *Rhode Island School of Design*

Exhibited at Royal Academy, London, 1905.

Painted in London in 1905 and presented to Señor Garcia on the occasion of his one hundred and first birthday. It remained in his possession until his death. Professor in the Royal Academy of Music for many years, and author of a famous treatise on the human voice, Garcia has been called by one of his pupils and friends the most illustrious singing master of the nineteenth century. Among his pupils were Jenny Lind, Adelina Patti and Henrietta Nilssen. The painting represents Garcia at his best. It may without exaggeration be called a great portrait of a great man. Nearly full-length; seated; profile view of the fine head, held erect, and showing but slight signs of his great age. Frock coat and dark gray trousers. Legs crossed. The head and the long, thin hands are drawn with superb mastery.

In the long list of the artist's canvases the Garcia portrait ranks with the best. . . . In Manuel Garcia he had a subject who in his line was a power, and who achieved distinction by personal genius, and the painter evidently welcomed the opportunity to place in enduring form his study of this interesting character.—Bulletin of Rhode Island School of Design.

THE MOUNTAINS OF MOAB

Exhibited at Royal Academy, London, 1906; at Royal Scottish Academy, Edinburgh, 1911.

A wonderful rendering of quivering light and heat. This was the first landscape shown in a public gallery by Sargent, and it was received as evidence of his great power as a landscape painter.

LANDSCAPE WITH GOATS *Freer Gallery, Washington*

Exhibited at New Gallery, London, 1906; at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916; at Corcoran Gallery, Washington, 1916–1917; at Grand Central Galleries, New York, 1924. A typical example of the painter's predilection for unusual motives, not often of a promising sort, upon which he dwells with gusto.

HON. MRS. FREDERICK GUEST

Exhibited at Royal Academy, London, 1906; at eleventh international exhibition Carnegie Institute, Pittsburgh, 1907; at Grand Central Galleries, New York, 1924.

Three-quarters length. Landscape background. The lady is shown standing on a terrace, her head and the upper part of her figure being relieved against a mass of foliage in the background. She holds a small spaniel in her arms.

Will always have a place in the very front rank of his pictures, so full is it of life and character, so charming in color and so superb in painting.
London *Times*.

The fine workmanship about the head and face draws us, but over all this canvas there spring into view the evidences of the painter's manual dexterity. The painting of the dog is by itself a *tour de force*.—Royal Cortissoz.

C. NAPIER HEMY, ESQ. *New Gallery, London*

Exhibited at New Gallery, London, 1906.

Sketch portrait of a London colleague. Bust length; full front. A virile head, with long gray hair falling over the ears and parted in the middle; dark piercing eyes under prominent brows; a rather stern expression. Fine characterization; and it exhibits the adroit and decisive sort of brushwork which builds up a head and face with the greatest economy of means. Mr. Hemy is a well-known English marine painter.

SEYMOUR LUCAS, ESQ.

Exhibited at New Gallery, London, 1906.

Sketch portrait of a fellow artist. Mr. Lucas is an able painter of historic genre. His "After Culloden" was purchased by the Royal Academy in 1884 under the Chantrey Bequest and is now in the Tate Gallery; his "Gordon Riots" is in the Melbourne Gallery. He is an Academician.

MISS MARY ELIZABETH GARRETT

Medical School, Johns Hopkins University

Exhibited at Corcoran Gallery, Washington, 1907; at inaugural exhibition of Baltimore Museum of Art, 1923; at Grand Central Galleries, New York, 1924.

Nearly full-length; seated; black dress and long white collar and fichu; red roses at waistline; a pile of books on a stand at the right, on which the sitter's left arm is resting. The fine head, slightly inclined to her left, wears a benignant expression about the mouth and eyes.

THE FOUR DOCTORS

Johns Hopkins University

Exhibited at Royal Academy, London, 1906; at eleventh international exhibition Carnegie Institute, Pittsburgh, 1907; at Corcoran Gallery, Washington, 1907.

This great portrait group of four distinguished members of the faculty of the medical school of Johns Hopkins University, Doctor William H. Welch, Doctor William Osler, Doctor William S. Halsted, and Doctor Howard A. Kelly, was painted in London in 1906.

Where else in the present day shall we find heads painted like these?

The Spectator

A marvellously fine composition. . . . The dexterous way in which the artist has used the hoods, the books, and the globe to relieve the gloom of gowns and backgrounds is beyond praise.—London *Times.*

Touches on absolute mastery within the limits of its aims. . . . The masses of black are strong and elastic in structure, and each brush stroke is directly descriptive of surface character. The background is nobly handled, and the execution throughout of a power and insight that belie the rather photographic arrangement of the subject.—*The Athenaeum.*

It is a great portrait, because of its sound workmanship and the stamp of originality that is upon it.—Royal Cortissoz.

FIELD-MARSHAL EARL ROBERTS, K.G., V.C.

Exhibited at Royal Academy, London, 1906.

Lord Roberts, Commander in chief and Field Marshal of the British army, popularly known as "Bobs", the beloved apostle of preparedness, was an ideal soldier. He had served in the Indian Mutiny, in the Abyssinian

War, and in the Afghan War, and was the recipient of all the honors that a grateful nation could confer.

Depicted in the full uniform of a field marshal, his coat well adorned with a number of orders, medals and decorations. Three-quarters length; standing. He holds a sword under his left arm. Architectural background.

A masterly performance; the likeness is excellent, and the figure full of the animation so characteristic of the youngest of our veterans.

London *Times*.

MAUD, DAUGHTER OF GEORGE COATS, ESQ.

Exhibited at Royal Academy, London, 1906.

A portrait of a young girl, who has since become the Marchioness of Douro.

Shows Mr. Sargent in a new character, as a painter of débutantes.

London *Times*.

BEHIND THE CURTAIN

Exhibited at New English Art Club, London, 1906.

A sketch representing some lads working a group of marionettes.

There seems no sufficient reason why such a subject should be painted; but, then, Mr. Sargent would never have been able to get at the truth of life as he does unless he had from the beginning looked curiously at these momentary situations and recorded them with a rapid brush.—London *Times*.

MLLE. E. S.

Exhibited at Société Nationale des Beaux-Arts, Paris, 1906.

LADY EDEN *Wilstach Gallery, Memorial Hall, Philadelphia*

Exhibited at Royal Academy, London, 1907; at Knoedler Galleries, New York, 1918.

Half-length; profile view. Lady Eden is depicted playing a game of Solitaire, in which, however, she does not seem to take a very deep interest. Her profile is distinctly handsome, and the contours of her head, neck and shoulders are altogether most comely. Background of gray wall with pilasters; a large urn-shaped vase at left.

PRESIDENT EMERITUS CHARLES W. ELIOT *Harvard Union*

Exhibited at Grand Central Galleries, New York, 1924.

This large painting is the pendant to the portrait of Major Henry Lee Higginson, in the same room. President Eliot, at full length, in his scholastic gown, is shown coming down an elaborate curving staircase, apparently from a gallery or portico. He has stopped on one of the steps. He is bareheaded, and in his right hand he holds a sheet of paper. The right side of the composition is made up of massive Baroque architecture. The middle background shows a bleak sky and some dark trees. This work was the subject of a very severe criticism in the *Harvard Graduates' Magazine* for December, 1907. "Nothing more unlike Cambridge, or the buildings at Harvard, or President Eliot's haunts and habits, so far as the public knows them, could easily be suggested than this setting," declared the writer of this review. "When we examine the portrait itself, we are impressed by the fact that Mr. Sargent has as little divined President Eliot as his Harvard habitat. He makes the figure inordinately tall, and, in spite of its gown, unnaturally slender; and on this lamp-post body he puts a small head. . . . This painting, as a whole, like most of Mr. Sargent's works of the past dozen years, seems to carry this message from him: 'I chose to do just this, and I have succeeded.'" The critic replies amen, merely adding that "just this", though it may display Mr. Sargent's wonderful virtuosity, has not resulted in a characteristic portrait of the President of Harvard.

SELF PORTRAIT *Uffizi Gallery, Florence*

Painted in 1907, at the age of fifty-one. Half-length; full front; light falling on left side of the face. The expression is serious; the gaze level and steady. It is of interest to note that it was at this period that Sargent produced the group of the Four doctors for Johns Hopkins University, and the portraits of Mr. and Mrs. Field, Joseph Pulitzer, Hon. Mrs. Frederick Guest, and President Emeritus Eliot. It is also a matter of record that the painter's devotion to portraiture had waned to such an extent that he openly expressed his determination to abandon it as his specialty.

REV. EDMOND WARRE, D.D., C.B., M.V.O.

Exhibited at New Gallery, London, 1907.

Late Head Master of Eton College, seen at full length, standing, in the black robes of a Doctor of Divinity, with his mortarboard cap held in one

hand, and a book in the other. In the background the ancient stone buildings of Eton. A flight of steps at the left; at the right a massive pier; and at the top of the picture, in the center, the lower part of a stained-glass window.

Mr. Sargent's large full-length of the Rev. Edmond Warre, D.D., is dignified and impressive, and is certainly not lacking in character.

International Studio.

The figure does not somehow seem to belong to the background of old buildings, which are not at all convincing in solidity. They are theatrical properties rather than stone which has stood for centuries.

H. S. in *The Spectator.*

MRS. HAROLD HARMSWORTH

Exhibited at New Gallery, London, 1907.

In this work the painter set himself problems of color and light. The sun warms the color of the flesh, and lights up the dark trees of the background in places, making a distinctly pictorial effect.

The way in which the form and color of the raised hand and the shoulders are lost and found in the diaphanous drapery is a piece of supreme virtuosity. This and the sensitive drawing of the lady's left arm are things which Mr. Sargent does perfectly, and others imitate a long way off.

H. S. in *The Spectator.*

A. AUGUSTUS HEALY

Brooklyn Museum

Exhibited at ninth exhibition of American paintings, Albright Art Gallery, Buffalo, N. Y.; at Corcoran Gallery, Washington, 1910-1911.

The President of the Brooklyn Institute of Arts and Sciences. Mr. Healy is shown as a man evidently in the sixties, with gray hair, moustache and small beard; seated in an armchair, over the back of which his left arm is placed, so that his hand, holding his gloves, occupies the lower right foreground. His black coat and tie are placed against the dark background in such a way that the salient impression of the picture is the head of the sitter.

Signed and dated 1907. Canvas: 28¼ x 32½ inches.

It is difficult to imagine a modern portrait more striking in dignity of pose, freedom of drawing, and rich harmony of color. The fine intellectual head of the model is painted with thought and feeling; the strong virile features are filled with a wonderful intensity of life. Over and

LORD RIBBLESDALE

Courtesy of the National Gallery, London, and William Heinemann, Ltd., London

beyond the outward semblance of the sitter, Mr. Sargent succeeds in capturing such elusive essentials as his psychology, his customary attitude of mind, heredity, traits, personal temperament, and individual attributes.

Academy Notes, Buffalo.

LADY SASSOON *Sir Philip Sassoon collection*

Exhibited at Royal Academy, London, 1907.

In this picture, which is an interesting study in black enlivened by accents of rose pink, the pale face, full of character, detaches itself with remarkable force and distinction. Lady Sassoon, who died in 1909, was herself an artist of considerable ability, a member of the Pastel Society, and a regular contributor to its exhibitions, her specialty being portrait studies.

Admittedly one of his finest portraits. The "slick" texture of the paint, and the want of quality in the rose-color setting off the black dress, prevent me from enjoying as much as I should like the vividness and power of a portrait to which the charm of the sitter contributes much.

Laurence Binyon in *Saturday Review.*

The composition, so far as it consists in choosing a large and noble aspect of the painter's subject and setting it upon the canvas, is masterly, and—a thing not always to be claimed for Mr. Sargent when he paints a woman's portrait—the face is rendered with much delicacy and feminine charm.

The Athenaeum.

Sargent's full-length of Lady Sassoon . . . ranks among the unforgettable achievements in modern British portraiture.—*Art Journal.*

SIR PHILIP SASSOON *Sir Philip Sassoon collection*

Exhibited at Royal Academy, London, 1924; at Walker Art Gallery, Liverpool, 1924.

Sir Philip Sassoon, third baronet, M.P., G.B.E., C.M.G.; parliamentary secretary to Lloyd George; private secretary to Field Marshal Sir Douglas Haig in 1915–1918; trustee of the National Gallery.

Half-length; three-quarters front; a slim figure, with a lean, pale, thoughtful visage, rather serious, and, according to one imaginative newspaper reviewer, "with a slight touch of aristocratic insolence."

Broad and masterly. . . . Worthy in its degree to rank with the great American's triumphant study of Lord Ribblesdale, now at the Tate Gallery—J. P. Collins.

COUNTESS OF ESSEX *Boston Art Museum*

Exhibited at Royal Academy, London, 1907; at the Copley Gallery, Boston 1917.

In oval frame. A brilliant but somewhat factitious canvas, reminiscent of the French eighteenth-century school. Lady Essex was a very fine subject for a portrait, and the work is not without a trace of the charm which was inherent in the personality of the sitter. Edwards bequest, 1925.

A *succès d'estime* such as Sargent produces when he is really enjoying his own composition. . . . The dress of the sitting dark-haired woman is of sheeny white satin. From this the artist has worked into the lights and reflections of the satin an overskirt of pale blue; from this into the smoky blue chiffon of the half floating scarf, and from this into the blue and white sky framing the head.—*Christian Science Monitor.*

MRS. A. L. LANGMAN

Exhibited at Royal Academy, London, 1907.

Three-quarters length; seated on a sofa; white dress; sleeping dog nestling against his mistress's cloak; red drapery in background at left. The head is full front and is relieved against a dark ground.

REV. ENDICOTT PEABODY

Exhibited at Pennsylvania Academy, 1907.

Head Master of Groton School since 1884. Graduate of Cheltenham College, University of Cambridge, and Episcopal Theological School, Cambridge, Mass. Honorary degrees from Yale and Harvard.

Three-quarters length; standing; in his academic gown; with his arms folded.

ARCHITECTURAL STUDY

Exhibited at New Gallery, London, 1907.

Through a colonnade, an equestrian statue is seen, dimly lighted, in a pillared recess which offers a fine contrast with the flood of strong daylight on the architecture in front. The solidity of the structure, the freedom of the handling, and the painting of the sunlight that falls on the objects represented, are all to be admired.

LADY SPEYER (LEONORA VON STOSCH)

Exhibited at Royal Academy, London, 1907.

Three-quarters length; standing, and holding a violin in the correct position for playing. The bow, held in suspense in the right hand, indicates that the soloist is about to begin her performance. White muslin dress. In the background is a small cabinet organ or an old clavichord with carved legs and painted decorations.

THE FOUNTAIN

Art Institute of Chicago

Exhibited at New English Art Club, 1907; at twenty-fifth exhibition of American painting and sculpture, Art Institute of Chicago, 1912; at Grand Central Galleries, New York, 1924.

On the terrace of a stately park are two figures, those of a woman and a man, both attired in white. The woman is sitting before a sketching easel on which is a canvas, and she is evidently hard at work on a study of the fountain which is visible in the background, against a mass of verdant foliage; while the man is leaning back and half closing his eyes in order to get the general effect of the unfinished work. A stone balustrade in the background. The water from the fountain jets upward in a vertical column beyond. Gift to the Art Institute of Chicago from the Friends of American Art, 1914.

Canvas: 28⅛ x 22 inches. Reproduced in Bulletin of Art Institute, Vol. 7, 1914, p. 63; also in *Fine Arts Journal*, No. 30, 1914, p. 302. Signed. The models for the two figures in this picture were Mr. and Mrs. Wilfrid de Glehn, friends of Sargent, both of them artists. Mrs. de Glehn is an American, and her husband an Austrian by birth, but for many years they lived in London. The picture was painted at the Villa Torlonia, formerly the Villa Conti, at Frascati.

THE SOLITARY, or THE HERMIT

Metropolitan Museum, New York

Painted in 1908, in the Val d'Aosta. Exhibited at New English Art Club, 1909; at the Venice International Exposition, 1910.

A woodland scene, with the emaciated, nude figure of an old man reclining among the rocks in the immediate foreground at the right. Two deer are near by. The sunlight falls through a network of branches. Signed.

The picture reveals Sargent's delight in the fantastic, and "explains the artist's admiration for El Greco."

In such a work he is a modern of moderns, and in the broadest sense of the word a thorough impressionist. Not that he shows himself a disciple of Monet, or occupies himself with the broken touch or the division of tones; his method is as direct as that of Sorolla and his impressionism is of the same kind, a bending of all his energies to the vivid realization of the effect of the scene rendered as one might perceive it in the first flash of vision if one came upon it unexpectedly. The picture is better than Sorolla; it is better than almost any one. It is perhaps the most astonishing realization of the modern ideal, the most accomplished transcript of the actual appearance of nature that has yet been produced.—Kenyon Cox.

RIGHT HON. ARTHUR JAMES BALFOUR, M. P.

Exhibited at Royal Academy, 1908.

Mr. Balfour stands, leaning his back against a marble-panelled wall, with his outstretched arm resting on a cornice, and one hand holding his coat.

First Earl of Balfour and Viscount Trapain of Whittingehame, K.G., P.C., F.R.S., O.M., D.L. Statesman, author, Prime Minister from 1902 to 1905. His published works include: "A Defence of Philosophic Doubt," "Essays and Addresses," "The Foundations of Belief," "Speeches on Fiscal Reform," "Criticism and Beauty," "Theism and Humanism," "Essays Speculative and Political," etc. He was a member of the British mission to the Washington conference on disarmament in 1921-1922.

THE DEADLY PARALLEL

It is a thankless task to construct a good serviceable mask for a man who refuses to keep behind it, and Mr. Sargent would have been wise to renounce in this instance the attempt to rear a plausible public figure with an imposing architectural background. A more intimate and humorous rendering promised better success.

The Athenaeum.

The mastery of the whole thing is astonishing, and we ask ourselves could any one else now place the figure so surely and so convincingly before us, and do so without having to resort to the arts of exaggeration. . . . The historian of the future will have to thank Mr. Sargent for enabling him to realize not only the outward aspect but also something more than that, of the statesman it will be his duty to estimate and explain.—*The Spectator.*

MISS MATHILDE TOWNSEND

Mrs. Richard H. Townsend collection

Exhibited at Corcoran Gallery biennial exhibition, Washington, 1908–1909; at Pennsylvania Academy exhibition, 1909.

Awarded the Carol H. Beck gold medal of Pennsylvania Academy of the Fine Arts, 1908.

In a breezy outdoor setting the three-quarters length figure of a smiling young lady is relieved against a background of sky and sea. White summer gown, décolleté, and fluttering draperies denote the action of a fresh wind.

Characteristically clever and engaging. . . . Shows inimitable skill and dash in the rendering of the peculiar charm of young American womanhood.—*The Studio.*

PORTRAIT STUDY

Exhibited at winter exhibition National Academy of Design, New York, 1909-1910. Study of a swarthy Italian girl wearing a red shawl.

That delicate modelling of form, that vivid personality, which are so characteristic of the work of the painter. A very lovely canvas, it stood out preëminently as the picture of the show.—Arthur Hoeber.

JOSEPH PULITZER, ESQ.

Exhibited at National Academy of Design, New York, 1908; at one hundred and fifth exhibition Pennsylvania Academy, 1910; at fourth exhibition of contemporary oil paintings by American artists, Corcoran Gallery, Washington, 1912-1913; at Grand Central Galleries, New York, 1924.

Mr. Pulitzer, born in Hungary, came to America as a boy, and settled in St. Louis, where he entered journalism. He rose rapidly, and soon became the owner of a newspaper. Moving to New York, he became the proprietor of the New York *World*. In 1887 he broke down from overwork, and lost his sight. In 1903 he endowed with $1,000,000 the Columbia College School of Journalism, with an agreement to give an additional million when the school should be in successful operation.

Here everything, cane, cuff-links, watch chain, white cuff, wrinkled sleeve, plays into the effect of the keen-flashing personality. The body has weight, the planes of the face are clearly defined under the thin drapery of flesh, the imperfect eye in the shadow is a masterly description without either a hint of emphasis or a suspicion of elision.—New York *Times.*

Of his men's portraits none is better than the portrait of the late Joseph Pulitzer, Esq., an amazingly acute performance. . . . The exceptional portrait problem offered by Mr. Pulitzer's astute and penetrating character was welcomed by Mr. Sargent with zest and ably solved.

Forbes Watson in New York *World*.

MRS. JOSEPH PULITZER

Exhibited at National Academy of Design, New York, 1908; at fourth exhibition of contemporary paintings by American artists, Corcoran Gallery, Washington, 1912-1913.

Three-quarters length, standing by a table, on which she rests her right hand, and on which are a vase of flowers, a string of pearls, a white scarf, etc. Satin dress, low bodice, with puffed short sleeves; dark dair dressed high, with pearl ornament; black velvet band around the neck.

MISS HELEN BRICE

Exhibited at National Academy of Design, New York, 1908; at Royal Academy, London, 1908; at Copley Society's loan exhibition of portraits by living painters, Boston, 1914.

Three-quarters length; standing; the figure in profile, but the face turned three-quarters front. White costume, with a long scarf draped over the left shoulder and back, the end falling over right forearm, where it is held by the right hand.

The likeness of Miss Brice is characteristic of his nervous and stylistic mood. . . . The pose is in itself a revelation of personal traits. It is a rather baffling impression at first, but it becomes more and more a convincing document as it is studied.—Boston *Transcript*.

H. R. H. THE DUKE OF CONNAUGHT AND STRATHEARN

Exhibited at Royal Academy, London, 1908; at Royal Scottish Academy, Edinburgh, 1909.

Is the perfection of an official portrait, a masterpiece of cold and decorous correctness.—*The Athenaeum*.

Displays this facile painter in more restrained mood than is customary.

The Studio.

DUCHESS OF CONNAUGHT

Exhibited at Royal Academy, London, 1908; at Royal Scottish Academy, Edinburgh, 1909.

With just a ripple of womanly emotion flecking the surface of its imperturbability.—*The Athenaeum.*

MISS ISME VICKERS

Exhibited at New Gallery, London, 1908.

Scarcely ever has he done a more brilliant piece of painting than in the costume and accessories of this portrait.—*The Athenaeum.*

MISS LEWIS

Exhibited at New Gallery, London, 1908.

MRS. HUTH JACKSON

Exhibited at Royal Academy, London, 1908.

CHURCH OF SANTA MARIA DELLA SALUTE

Johannesburg Gallery

Exhibited at New English Art Club, London, 1910.

Makes the marble of the "Salute" look as if covered with some horrid patent preparation.—Laurence Binyon.

In this work and in similar sketches Mr. Sargent has shown a fine feeling for ancient buildings. . . . No painter since Turner has possessed so much understanding of the poetic qualities of stonework.—*The Art Journal.*

CASHMERE

Exhibited at Royal Academy, London, 1909.

A little procession of young girls is moving up the hollow of a green glen. Each is robed in a white Cashmere shawl. One walks lost in thought; another looks out of the picture, clear-eyed, with the shy confidence of girlhood, under the soft folds of the shawl that frames her face. The rose-pink of little autumn crocuses shines faintly about their feet.

It is youth, it is charm, it is life. It is not easy to remember a picture in which the firm grace and buoyant poise of adolescence are so perfectly and winningly expressed.—Laurence Binyon in *Saturday Review.*

We understand that Sargent's sequence of seven lithe girlish figures entitled Cashmere ("one shawl and a single face," in the words of a Philistine observer) is a many-aspected portrait of a niece of the artist.

Art Journal.

LADY ASTOR

Exhibited at Royal Academy, London, 1909.

Three-quarters length; standing, with her hands behind her back. Her left side is toward the spectator, but her head is turned nearly full front. White dress, low neck, half-length sleeves; dark background.

Before her marriage she was Nancy Langhorne of Virginia, one of the five Langhorne sisters who were famed for their beauty. She is now a British Viscountess, and a Member of Parliament. Her husband is one of the richest men in the world.

Twenty-odd years ago: a Virginia belle, dancing all night in Richmond or riding to hounds in the Albemarle hills, playing a great deal, thinking none too much along conventional lines, yet always brilliant, alert, witty, with a mind that made up in natural flash what it lacked in serious training; altogether fascinating, temperamentally fit for endless social gayeties in town or gruelling outdoor sports in the country—a typical Southern girl of the leisurely, pleasure-loving type not unusual in the Old Dominion. To-day: a British Viscountess, wealthy beyond imagination, still beautiful, turning from the world's pleasures with which she has been surfeited to seek new excitements in the field of British politics. . . using her old wit and fluency, and sometimes displaying her old temper, in a picturesque campaign among the rough elements of her neighborhood, still fascinating, still the same Nanny Langhorne who contributed to the fame of the five Langhorne sisters and made their beauty a byword.—New York *Times.*

ISRAEL AND THE LAW

Exhibited at Royal Academy, London, 1909.

One of the series of six lunettes for the Boston Public Library decorations.

It is now known as "Law."

The solemnly beautiful "Law," a dignified pyramidal composition, has for its central figure Jehovah, upon whose countenance man may not look and

THE LADIES ALEXANDRA, MARY, AND THEO ACHESON

Collection of the Duke of Devonshire

Reproduced from the photogravure by courtesy of William Heinemann, Ltd., London

live. Protected by the mantle of the Almighty, Israel studies the law that has been laid down for guidance of the chosen people.

Frederick W. Coburn.

EARL OF WEMYSS

Exhibited at Royal Academy, London, 1909.

Hugo Richard Wemyss Charteris, D.L., Baron Wemyss, Lord Elcho and Methel, Earl of March, Viscount Peebles, Baron Neidpath, eleventh Earl of Wemyss.

The aspect of the man seems revealed by a flash of lightning, so keen and vivid is the presentation.—*The Spectator.*

Mr. Sargent's supremacy is maintained with his incisive "Lord Wemyss," almost too startling in its effect of challenging life.—*Saturday Review.*

PORTRAIT OF A LADY

Exhibited at Brooklyn Museum, 1909.

Three-quarters length; standing; full front; in white costume with large bows of silk ribbon. The hands are folded together in front of the breast, holding a flower.

MRS. WEDGWOOD

Exhibited at New English Art Club, London, 1909.

OLIVE GROVE

Exhibited at New English Art Club, London, 1910; at Copley Gallery, Boston, 1917.

DOLCE FAR NIENTE *Brooklyn Museum*

Exhibited at New English Art Club, London, 1909.

The foreground of this picture is occupied by the figures of three veiled women and three men reclining on the green banks of a stream in Cashmere. The three figures at the right are engaged in a game of chess, and the three at the left recline in the indolent postures of the siesta. The color scheme is mainly composed of blue, green, yellow and white; and the lighting suggests the impression of a tropical noonday of sunshine and shadow. Signed but not dated. Canvas: 24¼ x 36½ inches.

A GARDEN AT CORFU

Exhibited at Royal Academy, London, 1910.

GLACIER STREAMS (THE SIMPLON)

Mrs. J. Montgomery Sears collection

Exhibited at Royal Academy, London, 1910; at Boston Art Club, 1912; at Boston Art Museum, 1915 and 1916; at Corcoran Gallery, Washington, 1916-1917; at Knoedler Galleries, New York, 1918; at St. Botolph Club, Boston, 1922; at Grand Central Galleries, New York, 1924; at Art Institute of Chicago, 1924.

A mountain scene of singular impressiveness and originality. It depicts the glitter of light on the sun-baked rocks, the dazzling rush of the streams, and the marvellous realization of the color of the mountainside at cloudless noon.

Mr. Sargent has constructed and modelled every rock as carefully and as subtly as he would the head of a statesman or the face of a child. It is this basis of profound knowledge of form and design that enables the painter to give the more brilliant qualities of color and light force and enduring power.—H. S. in *The Spectator.*

The intellectual quality of his art, his power of thinking out the meaning of what is before him, and of summing up exactly the results of his observation, have rarely been so triumphantly asserted . . . and even more rarely has his hand responded so exactly to his mental purpose.

The Studio.

SIMPLON PASS *James Parmelee collection*

Exhibited at Corcoran Gallery, Washington, 1914-1915.

ALBANIAN OLIVE GATHERERS

Exhibited at Royal Academy, London, 1910.

Vitally interesting. . . . Amazing transcription of nature. . . . Conspicuous success.—*The Studio.*

CYPRESSES AND PINES

Exhibited at New English Art Club, London, 1910; at Royal Academy, London, 1914; at Grand Central Galleries, New York, 1924.

A luminous southern landscape, with the recumbent figure of a man on a slope near a grove in the foreground.

More direct inspiration from nature, and less deliberate artifice.

The Athenaeum.

It is needless to say that Mr. Sargent has simplified everything with his marvellous touch, making apparently formless paint give the shapes and colors, and even suggest the smell, of a Mediterranean sun-baked slope.

The Spectator.

THE CHESS GAME *Albert Sneck collection*

Exhibited at Grand Central Galleries, New York, 1924.

A brilliant upright picture of a landscape with figures. By the side of a stream in the foreground are two figures, in Oriental garb, reclining on the ground, and playing a game of chess in the open air.

Painted in Switzerland, 1910.

PRINCESS NOURONIHAR

Landscape in the Alps with three figures. The recumbent forms of the three women in the foreground, who are either sleeping or resting with closed eyes after a fatiguing climb, are covered with long cloaks or blankets. In the distance, a great range of huge, snow-covered mountains. The ladies appear to be the same models who appear and reappear in the Swiss motives of 1910 in the water colors belonging to the Boston Art Museum. The title does not clearly explain itself, but a suggestion as to its meaning may be derived from the fact that the Princess Nouronihar is a character in Beckford's "Vathek"—the mischievous girl with whom Vathek falls in love. Just what the connection is it is difficult to determine, unless one hazards a guess that one of the dozing trio here has been reading aloud from the romance until it has taken effect as a soporific. Canvas: 22¼ x 28 inches.

VESPERS

Exhibited at Royal Academy, London, 1910.

A scene in front of a church. The white pillars of a pergola and the church façade are contrasted with dark masses of cypress and olive trees and the figure of a black-robed priest.

Example of the effect which only the completely equipped painter can attain.—*The Spectator.*

Not often have we the opportunity to see work which combines so surely vehement actuality with the highest type of artistic thought.—*The Studio.*

ARMAGEDDON

Exhibited at Royal Academy, London, 1911.

One of the series of six lunettes for the Boston Public Library decorations. It is now known as "Gog and Magog."

The final cataclysm, the Old Testament conception of the anarchy of the elements what time Gog and Magog fell. . . . Young warriors piercing each other's hearts; chariots and horses dropping through space; shards of ancient temples crumbling into dust; other direful happenings under baleful illumination from a portentous comet and the chill green rings of Saturn.—Frederick W. Coburn.

Mr. Sargent, in his large decorative painting "Armageddon," has exercised his intelligence and his imaginative powers with remarkable results, and without conceding anything to the conventions by which this type of design is usually limited.—*The Studio.*

RECONNOITERING *Mrs. Richard T. Crane, Jr., collection*

RECONNOITERING

Exhibited at New English Art Club, 1912; at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916 and 1925; at Corcoran Gallery, Washington, 1916–1917; at St. Botolph Club, Boston, 1922; at Grand Central Galleries, New York, 1924.

The painting depicts a bearded elderly man, a landscape painter, sitting on a campstool, in the open, with his paint-box clasped in his arms, looking about him for a subject to paint. The scene is in Switzerland, the locality the summit or shoulder of an Alpine foothill commanding a wide and imposing mountain view, with a background of snow-capped peaks, softened by the intervening atmosphere, against which the figure of the landscapist is projected. His face is intent in expression, as his eyes patiently search the details of the scene before him. In this original and interesting motive the relations between the figure and the landscape are established with singular perfection. One of the fine points of the work is the immense interval of air separating the man in the foreground from the distant

mountain wall beyond him. Between the foreground and that grandiose distance a prodigious gulf intervenes. There is no ground for the supposition that the model in this picture represents Sargent himself.

NONCHALOIR *Mrs. Hugo Reisinger collection*

Exhibited at New English Art Club, London, 1911; at Corcoran Gallery, Washington, 1912.

A small painting showing a lady reclining on a sofa, happily indolent, charmingly restful. Executed with characteristic spirit and dash, yet with a reserve and finish betokening maturity in art.

Mr. Sargent, while pretending to be occupied with pose, and distribution of drapery, has given us one of those delightful representations of femininity with which he now likes to confute those who used to mark as a limitation on his part the inability to represent women with a Meredithian sympathy.

The Studio.

Perception and indefinable expression of inner content, and an extraordinary sense of the impalpable, as opposed to the blunt facts he is generally credited with. Mr. Sargent is different from his following fundamentally because of his responsiveness to the mysterious romance of atmosphere, and (in his individual leisure moments) of personality.

C. H. Collins Baker in *Saturday Review.*

THE LOGGIA

Exhibited at Royal Academy, London, 1911.

This is a most original and interesting painting of a wide, lofty, spacious Italian loggia with a vaulted ceiling supported by classic columns and commanding a view of pleasant grounds at the right. There are four figures. At the right of the foreground a lady is sitting, reading; only the upper part of her figure is visible. At the left, in the middle distance, another female figure, standing near the tall door of the house. Just beyond her, his back turned towards the observer, sits a man dressed in white, bending over some work. At the far end of the loggia, near a marble statue set upon a high pedestal, an artist, a young man, is busily painting a sketch. The pavement is of reddish tiles. At the left of the foreground, a green bench set against the wall. Vines clamber over the open side of the loggia.

As a *morceau* the foreground figure is of unusual reticence and charm.

The Athenaeum.

THE MARBLE QUARRY AT CARRARA

Metropolitan Museum, New York

Formerly in the Harris B. Dick collection. The picture represents several groups of men pulling the ropes used in moving the blocks of marble. The foreground is filled with broken stone; beyond the plateau whence the marble has been removed rises the steep wall of rock. A distant mountain peak is pink in the sunlight glow, while all the rest is gray and dull yellow. Illustrated in Bulletin of the Metropolitan Museum of Art, July, 1917.

THE RIGHT HON. AND MOST REV. RANDALL THOMAS DAVIDSON, ARCHBISHOP OF CANTERBURY

Exhibited at Royal Academy, London, 1911.

Three-quarters length; seated; in the robes of his exalted ecclesiastical office.

D.D., D.C.L., LL.D., C.C.V.O., Prelate of the Order of the Garter; Royal Victorian Chain, etc. Author of "Life of Archbishop Tait," "The Christian Opportunity," "Captains and Comrades in the Faith," "The Testing of a Nation," "Charges, Sermons, etc."

Though it is perhaps not to be reckoned as quite one of his finest things, it is nevertheless a work that commands attention.—*The Studio.*

His hand is tired, his interest flags, nor do we doubt that this lapse of interest is largely due, not to any decrease of vitality, but to a transference of energy to another sphere.—*The Athenaeum.*

A WATERFALL *Samuel T. Peters collection*

Exhibited at Royal Academy, London, 1911; at National Academy of Design winter exhibition, New York, 1913–1914; at one hundred and ninth exhibition Pennsylvania Academy, 1914.

An upright canvas representing a wild rocky gorge in the Alps, where the waters of a mountain torrent are rushing impetuously over the ledges and leaping tumultuously down between the vertical walls of rock. Only a glimpse of the sky is visible at the top of the picture.

Vividly literal, but undistinguished.—*The Athenaeum.*

Reveals him as a landscape artist of the first rank.—*The Studio.*

Seems rough and accidental. It is chiefly interesting for its color, and, as a whole, is not nearly so memorable as his "Glacier Streams" of last year. *The Spectator.*

BRINGING DOWN MARBLE FROM THE QUARRIES AT CARRARA

Exhibited at Royal Academy, London, 1912.

CYPRESSES

Exhibited at Royal Academy, London, 1912.

BREAKFAST IN THE LOGGIA *Freer Gallery, Washington*

Exhibited at Royal Academy, London, 1912.

The loggia depicted in this picture has been made the subject of several interesting compositions by Sargent. It is in Florence, and is a very characteristic feature of an old Italian palace, having a handsome vaulted ceiling and a pleasant, sunny outlook on a garden at the right. In the foreground is a table with a cloth laid all ready for breakfast, and two ladies enjoying the meal in the open air. An elderly lady in black sits at the left, and is seen in profile. Fronting us, on the farther side of the table, is a young and pretty woman in a white dress and hat, with her elbows on the table, looking towards her table companion and evidently talking to her. At the far end of the gallery or arcade is a marble statue of Venus. To the left, at both sides of the lofty doorway, the main entrance to the house, are green benches set against the white wall. From the right the sun shines into the loggia through the openings between the high pillars on the open side, striking on the paved floor, the walls, and the little group at the breakfast table. It is a pleasant scene, and it is rendered *con amore*, with cheerful luminosity and gusto. Nothing could be more engaging than the effect of light and shade in this delightful place. Canvas: 20¼ x 28 inches.

MRS. ARTHUR HUNNEWELL

Exhibited at Corcoran Gallery, Washington, 1912–1913; at Copley Hall, Boston, 1914.

"A portrait of a real woman, simply and perfectly painted."

ROSE MARIE

Exhibited at Royal Academy, London, 1913; at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916; at Corcoran Gallery, Washington, 1916–1917.

This painting of a vivacious and pretty young woman, with bright eyes,

scarlet lips slightly parted revealing her sound white teeth, is well finished so far as the head is concerned, but rather sketchy as to the cashmere shawl which is draped about her shoulders. It is a likeness of the artist's niece, Rose Marie Ormond, and it is interesting to note that she was the model who posed for her distinguished uncle in at least six of the water colors belonging to the Boston Art Museum set, including "The Cashmere Shawl," "The Green Parasol," "At the Top," "The Tease," "The Lesson," and "Reading."

Rose Marie Ormond, born at Tunis, 1893, was killed at Paris, March 29, 1918, in the Church of St. Gervais, during the bombardment by the Germans. She was the wife of a son of André Michel, member of the Institut de France and conservateur in the Museum of the Louvre; and the junior Michel was killed in battle, in 1914, near Soissons. Rose Marie was the daughter of Mrs. Ormond, *née* Violet Sargent, sister of the painter.

OLIVE TREES AT CORFU *Mrs. Breckenridge Long collection*

Exhibited at City Art Museum, St. Louis, 1917.

Landscape with large ancient olive trees with their soft gray foliage and gnarled limbs forming an effective pictorial pattern against the sky.

SIR HUGH LANE *Municipal Gallery, Dublin*

Exhibited at Royal Society of Portrait Painters, London, 1913.

Lane bequest, 1918. Sir Hugh Lane lost his life in the *Lusitania* disaster. He was best known as director of the National Gallery of Ireland, to which he left a valuable collection of pictures.

CORNER OF CHURCH OF SAN STÄE, VENICE

This study of the interior of a Renaissance church, with a clutter of débris in the foreground, where repairs are in progress, is especially admirable for the drawing of the architecture, the naturalistic effects of light and dark on the stonework, and the fine feeling for the constructive logic of the monument.

Signed and dated 1913. Canvas: 28 x 22 inches.

STILL-LIFE STUDY

Exhibited at Goupil Gallery, London, 1913.

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MAJOR HENRY LEE HIGGINSON

Courtesy of the Harvard Union

LAGO DI GARDA *Edwards collection*

Exhibited at Copley Gallery, Boston, 1917.

SPANISH STABLE *Charles Deering collection*

Exhibited at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916; at Corcoran Gallery, Washington, 1916; at Grand Central Galleries, New York, 1924.

There is a kinship between that . . . and a snapshot by Sorolla. With the difference that Mr. Sargent looks much further below the surface than his Spanish contemporary and gives you a far more intimate impression of the subject.—Royal Cortissoz.

SPANISH GYPSIES

Exhibited at Royal Academy, London, 1913.

SPANISH GYPSY *Louis B. McCagg collection*

Exhibited at Panama-Pacific Exposition, San Francisco, 1915.

MOORISH COURTYARD *James H. Clarke collection*

Exhibited at Grand Central Galleries, New York, 1924.

A picturesque old patio in Spain, of a distinctly blond tonality, with white-washed walls, and a pale straw-colored foreground, where a couple of donkeys are standing. There is a glimpse of a balcony on three sides of the courtyard, with wooden railings, supported by massive columns with intricately carved capitals; and in the background an old disused doorway is surmounted by an arch of Moorish low reliefs in arabesques.

Here is mastery of the medium in a degree that astounds the student of technique. . . . His vision is the finest. It gathers up all the encumbering details of a natural scene and reconstructs it synthetically with breadth and precision. . . . The color is white, a wan yellow, and a most delicious blue, a blue that fades almost into white and comes rippling back to robin's-egg and slips quite out of reach of violet, leaving the picture inexpressibly pure and cool in quality.—New York *Times*.

WEAVERS *Freer Gallery, Washington*

Exhibited at Royal Academy, London, 1913.

Described by one of the English critics as a "pictorial exclamation." Vivid painting of figures in the shadow. Canvas: 22 1-16 x 28⅛ inches.

ROBERT MATHIAS, ESQ.

Exhibited at National Portrait Society exhibition, Grosvenor Gallery, London, 1913.

Thoroughly typical of the power by which his art has proved such a potent influence with the rising generation of painters.—*The Studio.*

THE RIALTO *Elkins collection*

Exhibited at thirtieth annual exhibition of American paintings, Art Institute of Chicago, 1917; at one hundred and twelfth exhibition Pennsylvania Academy, 1917.

It represents a view of the Grand Canal, Venice, seen under the shadows of the broad arch of the bridge, with a glimpse of the façades of buildings in full sunlight at the right background. Several gondolas are passing to and fro; in one of them are the figures of two women in black returning from market with a heap of fresh vegetables aboard.

HOSPITAL AT GRANADA *Victoria National Gallery, Melbourne*

Exhibited at Royal Academy, London, 1913.

A scene in the broad cloister of a sunny patio, with about a score of figures of convalescents taking the air. Near the foreground is a male patient lying on a stretcher, his figure being much foreshortened. The mellow sunlight falling from the right on the tiled pavement makes an interesting pattern. On the wall of the hospital at the left a number of old paintings are hung. At right, the arcade of round arches is supported by Doric columns. Aside from the human interest of the composition, it is a remarkable record of a luminous sunlight effect, painted with superlative directness and mastery. Bought by Agnew, at a sale at Christie's, in May, 1924, for the Victoria National Gallery, Melbourne. Price, £2205.

The figure on the stretcher in the foreground is beyond words poignant, and emotions of various kinds receive lively interpretation in the surrounding groups. The brilliant sunshine of Spain streaming in through the loggia is as brilliantly dealt with. There is no risk in predicting the work to be an old master of the future.—*American Art News.*

HENRY JAMES — *National Portrait Gallery, London*

Exhibited at Royal Academy, London, 1914; at Panama-Pacific Exposition, San Francisco, 1915; at Boston Art Museum, 1916.

The portrait of Henry James is especially interesting for several reasons. In the first place, it is a very lifelike and impressive counterfeit presentment of the personality of the man. Again, his recent death in England has, as is always the case, served to draw attention to his works and his character. And, finally, no one can have forgotten that this is the painting that a fanatical militant suffragette slashed so badly in London about three years ago—not that she had any particular grudge against Mr. Sargent or Mr. James, but on general principles as a protest against the tyranny of man. The painting, which was seriously damaged, has been very successfully and skilfully repaired. . . . Mr. James was an unusually interesting sitter. His head is the sort of a man's head that painters like to tackle. It is a head that is full of the marks of intellect and imagination and refinement that we should expect to find in the author of "The Portrait of a Lady," a work of art equal to any of Sargent's and perhaps even a greater. . . . The expression of the face is thoughtful, calm, and devoid of self-consciousness; the pose is one of unusual ease and naturalness, without going to an extreme of unconventionality. That is, it shows the unassuming dignity of a man of serious character, to whom all affectation is out of question.

W. H. D. in Boston *Transcript.*

LADY ROCKSAVAGE

Exhibited at Royal Academy, London, 1914.

Leaning so heavily as it does on a stereotyped pattern of artificial portraiture of the Kneller type, its vivacity looks slightly fictitious.

The Athenaeum.

In the style of Lely, but with all the dexterities of modern times.

The Spectator.

TYROLESE INTERIOR — *Metropolitan Museum, New York*

Exhibited at Royal Academy, London, 1915.

Painted in 1914. Three women and two men, with heads bent, are seated about a table set for a meal; strong sunlight comes from a window at the right, falling across the figures and the table, and striking the wall at the

left; in the shadow above the group is a shrine with a large crucifix between two devotional figures. Signed.

Mr. Sargent saw his people, with comparative detachment, as interesting passages of tone and color. It is as though he gained a glimpse of an instant in their lives, a moment severed from its past, unrelated to a future. They sit there, in the sun and shadow, quite unconscious of attention, quite uncommunicative and reticent.—C. H. Collins Baker.

SAN GEREMIA

Exhibited at Royal Academy, London, 1914.

A Venetian sketch, which the critic of *The Spectator* pronounces "so fresh and so individual in vision as to leave a lasting impression on the mind."

TWO SAILING BARGES IN DOCK AT SAN VIGILIO

Exhibited at San Francisco, 1915; at Royal Academy, London, 1919.

A little harbor on the Lake of Garda with a breakwater and the two vessels moored to a wharf in the foreground; glancing water of transparent blue-green tone; at left a warehouse, and in the background a ridge with cedars against the sky.

The actual conception, if not the standpoint, is wholly original. All the same, the aesthetic sense remains unsatisfied; we are left to seek consolation in the supreme skill of the master in the rendering of these transparent waters and this massive masonry, and to divine his enjoyment in the solution of difficult pictorial problems.

Sir Claude Phillips in *Daily Telegraph.*

THREE BOATS IN THE HARBOR OF SAN VIGILIO

Another picture of the diminutive harbor on the Lake of Garda, with its breakwater. A big fish-trap lies on the stone wharf in the foreground. A sail boat and two small rowboats with nets aboard lie at anchor. Moving reflections on the rippling water.

SKETCHERS *H. P. Carolan collection*

Exhibited at Royal Academy, London, 1914; at Panama-Pacific Exposition, San Francisco, 1915.

There was some talk in London about the purchase of this picture, under

the Chantrey bequest, for the Tate Gallery, but it was discovered that a clause in the bequest provided that pictures eligible for purchase must be painted in Britain, and as this canvas was painted elsewhere, its consideration was out of the question.

A MOUNTAIN LAKE, AUSTRIAN TYROL

Landscape showing a sequestered spot in the highlands where a tarn is surrounded by blocks of ice and a dense pine forest.

MASTER AND PUPILS

Boston Art Museum

Exhibited at Royal Academy, London, 1915; at Panama-Pacific Exposition, San Francisco, 1915; at Copley Gallery, Boston, 1922; at Grand Central Galleries, New York, 1924.

Landscape with figures. In the foreground is the stony bed of an almost dried-up stream, and in the background a dense forest. On the farther bank of the stream there is a little grassy ridge, on the farther slope of which four figures are seen, that is, their heads and shoulders—a man, whose back is turned to us, and who is busily sketching the forest, and three young women who are intently watching the progress of the work. The color is lively and agreeable, and in general handling the work is not unlike some of the artist's water colors.

It was in the summer of 1914, only a short time before the beginning of the European War, that Sargent and some of his friends, among them Adrian Stokes, R.A., left London for a vacation trip to the Austrian Tyrol. When the war broke out, August 1, the travellers were unable for a while to leave the Tyrol, owing to the lack of passports and money, and during the time of enforced detention Sargent painted several landscapes, one of which was the "Master and Pupils."

Mr. Sargent's vivid study, "Master and Pupils," is another splendid achievement.—*The Studio.*

The canvas is painted with the consummate skill of this famous artist, apparently with exceeding ease and dexterity, the dense growth and mossy river-bank being rich in color, and the great number of small stones and rocks in the foreground drawn and characterized as only the painter of the masterly watercolors at the Museum of Fine Arts can do.

Boston *Transcript.*

INTERIOR—THE CONFESSION *Desmond FitzGerald collection*

Exhibited at Grand Central Galleries, New York, 1924.

An upright painting of the interior of a rural church, with the figure of a woman in black, hooded, kneeling at the grating of a confessional, her arms resting on the railing. A monk in gray robes is bending over, his face hidden behind the grating, to listen to the confession. On the wall above the group is a large sculptured crucifix. It is evident that this motive was found in the Tyrol.

EARL CURZON OF KEDLESTON

Exhibited at Royal Academy, London, 1915.

George Nathaniel Curzon, Earl Curzon of Kedleston, Viceroy and Governor-General of India, Secretary of State for Foreign Affairs, leader of the House of Lords, member of the Imperial War Cabinet, president of the Air Board, chancellor of Oxford University, etc.; K.G., G.C.S.I., G.C.I.E., M.A., P.C., F.R.S., D.C.L., LL.D., J.P., D.L. Scholar, statesman, traveler, author. Residences: Hackwood, Basingstoke; Kedleston, Derby; Montacute House, Somerset. Author of "Russia in Central Asia," "Persia and the Persian Question," "Problems of the Far East," "Lord Curzon in India," "Principles and Methods of University Reform," "Modern Parliamentary Eloquence," "War Poems and other translations," "Subjects of the Day," "Tales of Travel."

A parade portrait and a work which has been generally set down as commonplace. The energetically characterized head has the appearance of being overmodelled, and treated with manifest effort. On the other hand, the handling of the gold-embroidered costume of dark blue robes has all of the painter's customary ease and certainty.

A vigorous, self-assertive portrait.—Sir Claude Phillips.

It has a living character and a certain shrewdness, obstructed by slipshod technique.—C. H. Collins Baker.

FRANCIS JOHN HENRY JENKINSON

Exhibited at Royal Academy, London, 1915; at ninetieth exhibition Royal Scottish Academy, Edinburgh, 1916.

This portrait of the librarian to the University of Cambridge was received by the English critics with unusual warmth of praise, as may be inferred

from the following excerpts: "The best picture in the Academy." "In every way worthy of the artist." "Has a singularly arresting power." "Would confer distinction on any exhibition." "The features and hands are well characterized."

Unobtrusive, painted almost in a monochrome, this is the pathetic presentment of one whose countenance is "sicklied o'er with the pale cast of thought." The artist's conception explains not only the individual and the moment, but—what is much rarer with Mr. Sargent—the type to which his sitter belongs. What he especially emphasizes here is the man of letters, the man of lofty and leisurely thought. Absolute momentariness is for this once abandoned, and the artist aims far higher. He seeks to place his sitter; not only, or principally, to give with concentrated force and vivacity one moment of physical life, but to present the entire idiosyncracy, to give a summing-up of psychical life and character.

Sir Claude Phillips in *Daily Telegraph*

MOUNTAIN GRAVEYARD (GRAVEYARD IN THE TYROL)

Collection of Robert Treat Paine, 2d

Exhibited at Royal Academy, London, 1915; at Boston Art Museum, 1916; at the Grand Central Galleries, New York, 1924.

Painted in 1915. Vivid greens in foreground and blue mountains in the distance. The rustic cemetery is crowded with singularly ugly memorials, many of them grotesquely carved wooden crosses. There are two or three figures of laborers in peasant costumes. Illustrated in Bulletin of Museum of Fine Arts, Boston, June, 1916.

In the foreground we have a village "abode of peace" (Friedhof), flimsy, garish, pathetic in its insufficiency, that the searching sunlight so pitilessly lays bare. The background is closed in by a huge wall of dolomite rock, in its grandeur, in its impassiveness, suggestive of duration, of disdain, too, for the excrescences imposed by man upon nature. A brilliant *tour de force* is the painting of the graveyard, the poor, miserable crosses and monuments of which are emphasized here and there by a violent flash of light.

Sir Claude Phillips in *Daily Telegraph.*

TYROLESE CRUCIFIX *Desmond FitzGerald collection*

Exhibited at Royal Academy, London, 1915; at Knoedler Gallery, New York, 1916; at loan exhibition in Copley Gallery, Boston, 1917.

The home of a humble wood-carver, a maker of wooden religious images for churches and wayside shrines, is shown in the foreground. On the outside stairs that lead to the upper floor of the house the artisan is standing, with a crucifix held in his left hand, while with his right hand he manipulates the knife. Just behind him and a little way further up on the stairs are his three children—a little girl who is peeping between the balusters, and two urchins who are engaged in an impromptu tussle. Overhead is a great projecting section of the wide eaves of the house. On the exterior wall hangs a hideous crucifix, doubtless the cherished masterpiece of the wood-carver's life. Behind the corner of the building, a valley and Alpine pastures in the distance.

MOUNTAIN SHEEPFOLD IN THE TYROL

L. C. Ledyard collection

One of the artist's notable landscapes, painted in 1915 from sketch made in 1914. It represents a wide valley with undulating surface, shut in by steep and thickly wooded foothills, down the precipitous sides of which several torrents leap from ledge to ledge, now shining silvery white in the sunlight, and again hidden by the trees. In the foreground, a flock of sheep, some of them white and some black, in their fold; two or three other sheepfolds are seen in the middle distance.

Signed and dated 1915. Canvas: 28 x 36 inches.

LAKE O'HARA *Fogg Art Museum of Harvard University*

Exhibited at the Copley Gallery, Boston, 1917; at Grand Central Galleries, New York, 1924; at the Art Institute of Chicago, 1924; at Albright Gallery, Buffalo, 1924.

One of Sargent's most important landscapes. A spectacular view in the Canadian Rocky Mountains painted in 1916. The singular beauty of the lake in the foreground, with its emerald-green waters, is finely contrasted with the dark cliffs beyond the farther shore and the terminal moraine of a great glacier, whose snows, partly in shadow and partly glittering in full sunlight, fill the upper part of the composition. No sky is visible. The eyes of the observer are likely to go first to the lake, then to the cliffs, and finally to rest with a deep sense of satisfaction on the dazzling snow and ice of the glacier, so beautifully set off by the passage of bluish shadow. One receives the impression of dizzy heights beyond the upper limits of the picture.

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MRS. FISKE WARREN AND HER DAUGHTER

[Mother and Daughter]

Warren Collection

It is a characteristically brilliant canvas and a remarkable success viewed merely as an attempt to describe a typical mountain scene in that wonderful mountain region.—Boston *Transcript.*

It is a picture impressive in the bigness of its handling, restful in its sense of wakeful peace, compelling in its beauty of color. And, as is always the way with Sargent, immensely deceptive in the ease with which it is all accomplished. . . . It shows the artist in the deeper enjoyment and calmer peace that such a scene of pure beauty can induce.

Christian Science Monitor.

ROCKY MOUNTAIN GROUP *Thomas A. Fox collection*

Exhibited at the Copley Gallery, Boston, 1917; at St. Botolph Club, Boston, 1922; at one hundred and eighteenth exhibition, Pennsylvania Academy, 1923; at Grand Central Galleries, New York, 1924.

This is a camp scene, which, as a subject, would have delighted the heart of Winslow Homer. In the foreground a guide is sitting on a log, paring potatoes for the dinner which is to be cooked over the camp fire some yards away, in front of the two tents, through whose canvas sides the sunlight is shining. Against the solemn and beautifully rich background of the pine forest the wavering column of thin blue smoke from the camp fire rises, forming with the deep verdant foliage a marvellous color contrast.

The sequestered peace and the freedom of the place, far from the haunts of men, the lure of the wilderness, and the joys of roughing it, are all suggested with much gusto in this work.—Boston *Transcript.*

INTERIOR OF TENT *Mrs. John Elliott collection*

Exhibited at the Copley Gallery, Boston, 1917.

Another souvenir of the painter's sojourn at the Lake O'Hara camp in the Canadian Rockies, in 1916. This was a most difficult subject, and an unpromising one, and yet the artist has succeeded in making it unusually interesting and amusing. At the right, on a camp bed, a man is reclining on his side, reading a book; at the left is a jumbled heap of blankets, clothing, etc., in the dim light of the interior. There is little else to be seen except a lamp fixed to a post, a pair of heavy shoes, and a few pine boughs. The problem of the light in all probability was what attracted the painter, and the very difficulty of the theme.

CARL

Sketch portrait of a guide in the Canadian Rocky Mountains, painted in 1916.

TWO GIRLS FISHING *Cincinnati Art Museum*

On the bank of a mountain stream two pretty girls, bareheaded, one dressed in white, the other in black, sit on rocks, holding their rods and patiently watching for a bite. Just behind them is a bowl of bait and a soft hat. The positions of both girls are the same, and the repetition of lines gives a piquant and pleasing character to the design. The open-air effect is well indicated. Painted during the journey through the Canadian Rockies and the Glacier National Park, Montana, in the summer of 1916.

TWIN FALLS *Gardner collection, Fenway Court*

A scene in the Yoho Valley, Canadian Rocky Mountains, painted in the summer of 1916. The water tumbles in a vertical column from an unseen source, and a great cloud of fine silvery spray is blown to the left.

ARCHERS

Exhibited at Royal Academy, London, 1916.

Design for a part of the decoration of the rotunda of the Museum of Fine Arts, Boston.

Conceived in the true spirit of cameo.—*The Athenaeum.*

In masterly ease of execution fit to rank with anything of the kind. It is a group of nude archers on a cloud in a beautiful blue background. There is no detail of flustering draperies to worry the eye as you look up. It is as gay and satisfying as a coral cloud against the blue sky.—*The Spectator.*

BACCHANAL

Exhibited at Royal Academy, London, 1916.

Design for a part of the decoration of the rotunda of the Museum of Fine Arts, Boston.

Recalls the glib accomplishment of such a French painter as Gervex.

The Athenaeum.

PRESIDENT WOODROW WILSON

National Gallery of Ireland, Dublin

Exhibited at Corcoran Gallery, Washington, 1918; at Metropolitan Mu-

seum, New York, 1918; at Pennsylvania Academy, 1918; at Boston Art Museum, 1918; at Cleveland Art Museum, 1918; at Art Institute of Detroit, 1918; at Art Institute of Chicago, 1918; at Royal Academy, London, 1919.

The President is shown seated in a leather-covered armchair, at the side of a table covered with papers. His face is turned slightly toward his right. He wears gray trousers, a black frock coat, a waistcoat with a white edging, and a bluish-gray four-in-hand tie. The pose and facial expression suggest a public man interrupted in his pressing official duties, and somewhat tired. The right hand rests on the arm of the chair, and the left hand hangs loosely over the edge of the other chair arm. The figure is relieved against a reddish-brown background.

Painted for the benefit of the British Red Cross Society and the Order of the Hospital of St. John of Jerusalem, in response to the offer of Sir Hugh Lane, late director of the National Gallery of Ireland, to pay £10,000 for the work.

Very marked divergences of opinion are to be noted in respect to the merits of this portrait. Ingenious theories have been advanced to explain the reasons why it is not all that was expected and all that it should have been. Aside from being handicapped by insufficient time for complete observation, it may well be that the painter's consciousness that he was dealing with one of the most famous men of the period had a disadvantageous effect. It is not improbable that the *juste milieu* may eventually be found to lie midway between the extremes of approbation and condemnation.

THE DEADLY PARALLEL

Most noteworthy portrait. . . . As a study of character and as a piece of masterly accomplishment, takes rank among the best things that Sargent has done.—*The Studio.*

A well-arranged and satisfactory likeness of President Wilson, who here appears outwardly calm, yet alert and watchful. . . . Good as is this counterfeit presentment, it must fail to excite any great interest in those who would penetrate to the very depths of a personality.

Sir Claude Phillips.

The canvas will rank among his masterpieces. . . . It catches all of the elusive mobility of the Wilson face. . . . It is no pale, cold scholar that is presented to us, no mere intellect; rather an intensely human whose infinite reserve power of charm and force lies just below the surface. . . .

Sargent has shown us the President's character and personality in this portrait, one of the noblest of all his works.—Washington *Herald.*

Undistinguished. . . . Might almost be taken for a school piece. . . . Does not strike one as an authentic Sargent.—*Saturday Review.*

A concensus of opinion from competent critics . . . indicates that they do not regard the work of the distinguished artist in this portrait . . . as showing any notable degree of inspiration such as one might be led to expect as coming from the brush of an artist so skilful in presentation of character.—Eugene Castello.

This portrait is so weak, it was almost a scandal to the young inquirers in art.—Henry McBride.

TWO PORTRAITS OF JOHN D. ROCKEFELLER

Exhibited at Metropolitan Museum, New York, 1918; at Pennsylvania Academy, 1918; at Boston Art Museum, 1918; at Art Institute of Chicago, 1918; at Detroit Art Museum, 1918; at Allbright Art Gallery, Buffalo, 1918; at Cleveland Art Museum, 1918; at Corcoran Gallery, Washington, 1919.

The unusual circumstance of there being two portraits of the same man painted by the same artist gives an interesting opportunity to compare the two moods or phases of the man. In one portrait he is somewhat indifferent, wary, and doubtful; in the other he is alert, wide-awake and interested. The artist has not intended to say what he thinks of his sitter; that is not a part of his functions. Yet, of course, being the painter that he is, he reveals a thing or two regarding the psychology of Mr. Rockefeller. The technical side of the two canvasses is full of interest. The heads and hands are rendered with a decision, confidence, power and completeness that leaves little to be desired. . . . The means are adapted to the end, and the observer has the satisfaction of seeing an arduous undertaking performed with consummate skill and ease. The drawing of the hands is especially to be noticed. These bony and capable looking hands are intensely individual, and they are as expressive of character as the face itself.—Boston *Transcript.*

Great distinction of workmanship is achieved. . . . He has a benevolent face in which is revealed the symbol of power lurking behind the lines of the firmly modelled lips, still controlled despite his advanced years, and which also victoriously shines forth from the clear blue eyes. The portrait

is a remarkable psychological document written with his brush by a remarkable painter.—Academy Notes, Buffalo.

DANIEL J. NOLAN *Corcoran Gallery, Washington*

Exhibited at Copley Gallery, Boston, 1917; at Worcester Art Museum, 1918; at Boston Art Museum, 1919.

The sitter, a handsome American of Irish descent, was an employé of the Copley Gallery, Boston, and had been able to give such assistance to Sargent as to merit his gratitude, which took the form of painting this sketch portrait. "Dan" Nolan is shown in his working clothes, with his mop of curly hair, his sunny smile, his brown eyes, and his expressive type of Celtic face.

GASSED *Imperial War Museum, London*

Exhibited at Royal Academy, London, 1919.

A tragic impression of the great war; poignant description of the horrors of modern strife, treated with reserve and restraint. A slowly moving procession of blinded men passing across the wide canvas like a frieze of martyrs. The figures all have bandaged eyes, and each man as he gropes his way towards the rear touches the shoulder of the man preceding him to keep his direction on the wooden causeway. In front and at the side of the group is the R. A. M. C. orderly, who turns quickly to call out an order to the wounded men. Although dealing with masses of human figures, the composition has been kept free from any appearance of crowding, and an extraordinary sense of the dignity of human suffering stoically borne permeates the various groups into which the design has been divided.

Leaves a deep impression on account of the artistic and moral qualities being united into a greatly moving whole. The thing that makes the picture so impressive is its impersonality; it is thus that Piero della Francesca treated battles.—H. S. in *The Spectator*.

An example of the way in which a work of art can be made to interest the widest public without losing the right to be held in high estimation by men of deep æsthetic conviction. He has recorded vividly and dramatically an incident irresistibly appealing in its sentiment and calculated to stir the deepest emotions of the people, but he has at the same time made it the motive for a composition of monumental dignity, in which the student of art will at once recognize the hand of a master of the painter's craft.—*The Studio*.

CATHEDRAL OF ARRAS IN AUGUST, 1918

Imperial War Museum, London

Exhibited at Royal Academy, 1919.

A superb piece of work, faultlessly composed and painted. The cathedral of Arras, which replaced a much earlier structure, was a handsome and well-proportioned but somewhat impersonal edifice of the latter half of the eighteenth century. As its ruins appeared in the summer of 1918, it embodied, in the opinion of one London writer, the "spirit of beauty in destruction"; the shattered edifice, it was added, had been endowed with "much of that grandeur of departed beauty which clings about the relics of ancient Greece." Another reviewer pronounced the conception so cold and objective that, though it commanded a measure of admiration, it failed to excite enthusiasm.

AMERICAN TROOPS GOING TO THE LINE

Sir Philip Sassoon collection

Painted "somewhere in France," 1918.

THE ROAD *Boston Art Museum*

Sketch painted near the Front in Northern France; a scene in the World War; helmeted troops in khaki uniforms with guns over their shoulders marching along a road towards the spectator, followed by mounted troops; behind them, at the left, a tank and a Red Cross camion; overhead fluttering strips of cloth fastened to a rope which is stretched across the road and tied to the bare, splintered tree trunks at either side; slanting rays of sunlight come through a break in the thick clouds.

Canvas: 15 x 26½ inches. Purchased 1919.

In connection with his work in France for the British Government, Mr. Sargent made various sketches, one of which the Museum has been fortunate enough to secure. The cardinal impression received from "The Road" is one of surprise at the disproportion between its effect and its dimensions. Small as it is, it has elements that almost always connect with compositions on a much greater scale. . . . The picture is almost in monochrome, yet so true that one at once accepts the scene as an actuality. The hue of the earth seems to have absorbed every fragment of other color. The handling of the momentary or swiftly passing action is of a precision that one has no time to question. The picture is inspiring in its energy, reaching

its intention with nothing to be added and nothing to be removed—a verdict only admissible in the presence of a consummate accomplishment.

Bulletin of Museum of Fine Arts.

SHOEING CAVALRY HORSES AT THE FRONT

Exhibited at Grand Central Galleries, New York, 1925.

One of the war episodes painted in France, in 1918. Sent by the artist from his London studio to New York in the spring of 1925, a short time before his death, as his third contribution to the Association of Painters and Sculptors, in accordance with the requirement by virtue of which each artist member was to present a picture each year for a term of three years.

MRS. PERCIVAL DUXBURY AND DAUGHTER

Exhibited at Royal Academy, London, 1919.

Strikingly original as a composition. The mother, as here depicted, a lady somewhat stern of aspect, stands erect and motionless, her little daughter pressing affectionately against her skirts. The color scheme is mainly of grays and blacks, with accents of pale green.

GENERAL SIR G. H. FOWKE

Exhibited at Royal Academy, London, 1921.

CHARLES H. WOODBURY

Exhibited at eighteenth international exhibition Carnegie Institute, Pittsburgh, 1921; at eighth biennial exhibition Corcoran Gallery, Washington, 1921; at Art Institute of Chicago, 1922; at National Academy of Design, New York, 1923; at Detroit Institute of Art, 1924; at Cleveland Art Museum, 1924.

Bust length; very loosely brushed in; but with considerable subtlety; a striking likeness of the eminent American marine painter.

In this work Sargent displays his accustomed power of technique, and, while the design element is quite lacking, it compels attention by its brilliant realism.—Cleveland Art Museum Bulletin.

Deserving to rank with his best character studies. Not only does Sargent show himself a past master in the handling of his medium, he reveals a far more precious quality, that of being able to penetrate below the surface and to give us the force and strength of the man whom he portrays.

Anna Seaton-Schmidt.

HOLKER ABBOTT *Tavern Club, Boston*

Exhibited at St. Botolph Club, Boston, 1922.

COUNTESS OF ROCKSAVAGE

Exhibited at Royal Academy, London, 1922.

Three-quarters length; standing; full front. The lady wears a very elaborate costume of purple and black, with richly embroidered panel all down the front of the dress, and a flaring collar in the Elizabethan style, and long ropes of pearls falling from the neck to the waist, the jewels being of Cinquecento fashion. In her hand she holds a single purple cyclamen.

He may have painted in earlier days with a more sensational brilliancy than here, but we can remember no portrait from his brush that is marked by so charming a reposefulness, so exquisite a distinction.

Sir Claude Phillips in *Daily Telegraph.*

SOME GENERAL OFFICERS OF THE GREAT WAR

National Portrait Gallery, London

Exhibited at Royal Academy, London, 1922.

This very large portrait group of twenty-two members of the British General Staff during the Great War was given the place of honor in the Royal Academy exhibition of 1922. The work was done on a commission from Sir Abe Bailey, Bart., for presentation to the nation. With one or two exceptions, the English critics declared that the painter had been unable to accomplish the miracle of making such a task other than commonplace and perfunctory. There is nothing in the portrait group to relieve the vast expanse of khaki uniforms, with the exception of the Field Marshals' batons carried by French and Haig, and these sink into insignificance in the drab monotone of uniforms.

We stand before this immense canvas wholly disconcerted by its pale, anaemic aspect, by the absence of vigor and accent that it betrays. There is nothing here of a living rhythm, no serious attempt at a caesura of the almost unbroken line of great military personages who, impassive—we had almost said disdainful—stand side by side yet isolated from one another, and from the spectator. As we see them here, they are but pale ghosts (we will not say visions) of the heroes who so gloriously played

Courtesy Grand Central Art Galleries, New York

MR. AND MRS. JOHN W. FIELD

Courtesy of the Pennsylvania Academy of the Fine Arts

their parts in saving the country and the world. . . . The plain fact is that Mr. Sargent has undertaken a herculean task, and has failed where success would have been impossible.

Sir Claude Phillips in *Daily Telegraph.*

GENERAL SIR WILLIAM BIRDWOOD

Australian National Gallery, Melbourne

Original study for one of the portraits of the twenty-two officers of the Great War in the group painted for the British Government.

SIR EDWARD H. BUSK

Exhibited at Royal Academy, London, 1923.

The most impressive portrait in the exhibition, small and low-toned, utterly devoid of *bravura*, it intrigues as no other work at the Academy succeeds in doing.—K. P. in *American Magazine of Art.*

PRESIDENT A. LAWRENCE LOWELL

Harvard University

Exhibited at Grand Central Galleries, New York, 1924.

This portrait of the President of Harvard University was begun in 1923 and finished in 1924. It is hung in the collection of portraits in University Hall. President Lowell was formerly professor of the science of government, and is the author of several important works on the subject.

Three-quarters length; in collegiate gown, seated in the president's chair which came into the possession of the college during the presidency of Edward Holyoke, 1737–1769; grasping a scroll in one hand, while the other hand rests on the arm of the chair. A close likeness and a dignified work, showing some evidence of effort. It was given to the University by members of the board of overseers.

Its extraordinary faithfulness as a portrait, its joining of vividness and dignity, its presentation of its subject as he appears in the venerable president's chair at Sanders Theatre on Commencement day, with all the background of authority yet with the most personal and lifelike of countenances, would have won for it in the days of Latinity some such designation as *Praeses locuturus.* Posterity will never know just how truly and happily it depicts President Lowell as his contemporaries have known him; but posterity, if it happens to look back at these pages, may take our word for it that Mr. Sargent, in his masterly employment of line and color, has

transferred to canvas the man himself. Seldom does the painter more helpfully anticipate the historian and the biographer.

Harvard Alumni Bulletin

DUKE OF YORK

GEORGE A. MACMILLAN, ESQ.

Exhibited at Royal Academy, London, 1925. Three-quarters length; full face; in evening dress; holding an open book in his hands. It presents the well-known publisher and scholar in his character as secretary of the Society of Dilletanti.

THE MARCHIONESS CURZON OF KEDLESTON

Exhibited at Royal Academy, London, 1925. Three-quarters length; full face; seated; sumptuous costume of white silk, with triple chain of large pearls about the neck, long pendant earrings, and bracelets. Not so astounding as some of his earlier successes, but characteristically sober and facile.

PRINCESS MARY AND HER HUSBAND, VISCOUNT LASCELLES

Unfinished. The work upon which the artist was at work in April, 1925, when death overtook him. The royal couple are said to have sat to him for a short time on April 14, the day before that on which his death occurred.

ARTIST SKETCHING *R. T. Crane, Jr., collection*

Exhibited at Corcoran Gallery, Washington, 1923–1924.

The scene is a wood interior, where, at the right of the foreground, a painter, sitting on a camp stool, before a sketching easel, on which his canvas rests, holds his brush in his right hand and his palette in his left, while he looks intently off a little to the left at his chosen subject. He is dressed in white from hat to shoes, and he has placed himself and his outfit on the flat top of a great square rock, near which are the gray trunk of a fallen tree, a tiny brook, and a tangle of undergrowth. In the background are pine trees, and here and there a glimpse of the sky through openings in the foliage.

GIRL FISHING

Single figure of a young woman in white standing at the brink of a large sheet of water, possibly a lake; her back turned to the spectator. She is

holding a pole to which is attached a small net, which she is lowering into the shallow water near the shore. Pitched in a high key, but the absence of cast shadows would appear to indicate a cloudy day. Several ducks are swimming about not far from where the fisherwoman is standing.

Canvas: 19½ x 28 inches.

TWO GIRLS IN WHITE DRESSES *George Eastman collection*

Exhibited at Corcoran Gallery, Washington, 1914–1915.

Two girls in white summer frocks sprawling comfortably upon the cliffs; no sky nor sea is visible, but the picture is strongly suggestive of the proximity of the ocean. The attitudes of the figures are finely drawn, and one of the critics pronounced the work "one of the very best things that Sargent has ever painted."

ELEONORA DUSE

[LADY WITH WHITE WAISTCOAT]

A rapidly made portrait study, in which the personality of the sitter is suggested by the most stenographic methods.

The face is quite tranquil, so that other faces look uneasy in comparison, and the eyes under their sombre lids have, in this brief sketch, the most direct look in the world. The great tragedian gives in her portrait, as in her art, the impression of an incomparable sincerity, and faces us from the yonder side of the common human custom of intercepted, veiled, retreating or hesitating looks. Alice Meynell.

MRS. CHARLES B. ALEXANDER

Three-quarters length; seated on a sofa; full front. She wears a white satin dress with embroidery about the neck and on the skirt; a white ostrich-feather boa is thrown loosely about the shoulders. Two strings of pearls about the neck. A fan in her right hand. Pearl earrings. In the background, a marble bust on a fluted pedestal.

Daughter of Charles Crocker of San Francisco, and wife of a distinguished New York lawyer. Donor of Alexander Hall, Princeton University.

HON. JOSEPH H. CHOATE — *Harvard Club, New York*

Diplomatist. United States Ambassador to Great Britain, 1899–1905. Noted as a public speaker. Former president Harvard Club. Honorary degrees from Harvard, Amherst, Cambridge, Oxford, Edinburgh, Glasgow, Yale, Pennsylvania, Williams, Union, St. Andrew's. Author of addresses on Abraham Lincoln, Admiral Farragut, Rufus Choate, etc.

SKETCH PORTRAIT OF MADAME GAUTREAU

Fenway Court, Boston

A small sketch in oils of the figure of a lady in evening dress, seated at a table on which roses are strewn, and extending her right hand, in which she holds a tall wineglass, as if she were about to drink a toast. In fact the sketch is sometimes called "The Toast."

MRS. WALTER RATHBONE BACON

LADY BROOKE

JOHN CADWALLADER

RALPH CURTIS

MISS BEATRIX CHAPMAN — *Mrs. H. G. Chapman collection*

WILLIAM J. FLORENCE

American comedian, 1831–1891.

MISS ETTA DAUB — *Marchesa di Viti di Marco collection*

MISS HELEN DAUB — *Mrs. Thomas Spicer collection*

MISS KATY DAUB — *Mrs. John Bennet collection*

MISS GRACE DAUB — *Mrs. Theodore Lisling collection*

FRAU VON GRUNELIOS

GERTRUDE KINGSTON

MRS. RICHARD MORTIMER

MISS MORRIS

FRANÇOIS FLAMENG

French historical painter.

MADAME Y

SPANISH LANDSCAPE

FOREST POOL — *Howard Lipsey collection*

MRS. PETER GERRY — *Mrs. Richard Townsend collection*

LANDSCAPE — *Mrs. Henry White collection*

FOUNTAIN, BOLOGNA — *Sir Philip Sassoon collection*

MISS HAVEN — *Mr. and Mrs. J. W. Haven collection*

THE COURTYARD — *Mrs. E. H. Harriman collection*

MRS. JAMES T. FIELDS — *Boylston Beal collection*

CAPRI — *Mr. and Mrs. Francis Nielsen collection*

PORTRAIT — *H. McK. Twombly collection*

PORTRAIT DE JEUNE GARÇON

DOROTHY — *G. M. Williamson collection*

Half-length portrait of a child in white muslin dress with a large white hat. Her right arm and hand are shown foreshortened, resting on the arm of the chair in which she is sitting.

STUDY OF A STAIRCASE

A narrow upright study, showing a long outdoor flight of cement stairs in perspective, looking up. The stairs are enclosed by white walls, partly in shadow. At the top, a glimpse of an arbor or pergola, with vines. Canvas: 32¼ x 18¼ inches.

RESTING

Outdoor study of a young lady in a wide-brimmed straw hat, reclining against a haystack, with her eyes closed. Her arms are folded. Half-length. Sunlight effect, but the face is shaded by the hat brim. Signed. Canvas: 8½ x 10½ inches.

DOCTOR JOSEPH JOACHIM

Famous violinist and composer. This is one of the famous portraits in the annals of music. . . . Sargent never wrought to better purpose or effect than when he was paying tribute to the men whose music he had enjoyed and loved.—J. P. Collins.

AUGUSTE RODIN *Luxembourg Museum, Paris*

The most eminent sculptor of modern times.

Half-length; full face. The long beard, the melancholy expression of the face, and the far-away gaze of the wide-open eyes are noticeable.

M. DE FOURCAULT *Luxembourg Museum, Paris*

MRS. EDWARD DODD

SAN GIOVANNI EVANGELISTA

Study of the rather bare interior of an Italian church.

Signed. Canvas: 22¼ x 28¼ inches.

STUDY OF A MAN

School study of the head of a young model with dark eyes, dark curling hair, and tiny moustache.

Canvas: 22 x 17¼ inches.

MRS. COTTON

Pastel study of a head in profile. The sitter faces to the right. The face and neck are well finished, but the hair and dress are loosely sketched in with a few sweeping lines of the colored chalks.

Canvas: 24¼ x 19¾ inches.

GIRL IN WHITE MUSLIN DRESS

Exhibited at Corcoran Gallery, Washington, 1923–1924.

HEAD OF A YOUNG GIRL

Portrait sketch of the artist's sister, Violet Sargent.

PORTRAIT OF A LADY *J. P. Morgan collection*
Exhibited at Corcoran Gallery, Washington, 1916–1917.

CHOCORUA
Exhibited at St. Botolph Club, Boston, 1922.

PORTRAIT OF A LADY *Mrs. William Jay Schieffelin collection*
Exhibited at Corcoran Gallery, Washington, 1916–1917.

PORTRAIT OF P. A. J. WHEN A CHILD *Augustus Jay collection*
Exhibited at Corcoran Gallery, Washington, 1916–1917.

AN ARBOR *Sir Philip Sassoon collection*
Exhibited at the Goupil Salon of British Art, London, 1924.

LORD MILNER
Exhibited at exhibition of Twenty Years of British Art, Whitechapel Galleries, 1910.

ROSE MARIE AND REINE ORMOND
Mrs. Francis Ormond collection

FRANCIS AND CONRAD ORMOND *Mrs. Francis Ormond collection*

MRS. FRANCIS ORMOND *Gardner collection, Fenway Court, Boston*

COLONEL W. WINDLE PILKINGTON, V. D.
Corporation of St. Helen's collection
Exhibited at Walker Art Gallery, Liverpool.

MRS. WHITELAW REID

MISS VIOLET SARGENT AND MISS FLORA PRIESTLEY
Mrs. Francis Ormond collection

MISS VIOLET SARGENT *Miss Emily Sargent's collection*
[MRS. ORMOND]

MISS VIOLET SARGENT — *Miss Emily Sargent's collection*
Head.

MISS ETHEL SMYTH

COUNTESS SZCCHEYNI

G. M. WILLIAMSON

H. GALBRAITH WARD

WILLIAM BUTLER YEATS

LADY MILLICENT HAWES — *Pennsylvania Museum*

LAMPLIGHT STUDY
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899; at New English Art Club, London, 1905.
An interior with the figure of a lady; red paper on the walls and red shades on the candles.

LAMPLIGHT STUDY OF A LADY SINGING
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

CANDLE-LIGHT STUDY: THE GLASS OF CLARET
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

PROFILE OF A CAFÉ GIRL
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

MRS. ROGER D. SWAIM — *Mrs. Leverett Bradley collection*
Exhibited at Boston Art Museum, 1919.

MRS. C. D. BARROWS
Exhibited at Boston Art Museum, 1916.

Courtesy Grand Central Art Galleries, New York

LADY SASSOON

Collection of Sir Philip Sassoon, London

PORTRAIT OF A MAN — *Isaacs collection*

Exhibited at Boston Art Museum, 1916.

PORTRAIT OF A GIRL — *Isaacs collection*

Exhibited at Boston Art Museum, 1916.

CONTESSA CHIERICATI — *Ehrich Galleries*

TROUT STREAM

A rapid mountain torrent rushing between rocks, with swirling eddies; at the right of the foreground is the figure of a fisherman.

MID-OCEAN IN WINTER

WATER COLORS

This catalogue of watercolors is necessarily incomplete. The four American art museums possessing the most important collections of Sargent's watercolors, those of Brooklyn, Boston, New York, and Worcester, offer to the amateur a representative choice of the works in this medium, including the most brilliant and varied examples. These public collections will be found listed here in their entirety. A few of the many specimens in private collections are also catalogued.

The series of eighty-three watercolors in the Museum of the Brooklyn Institute of Arts and Sciences is the largest group in any one institution. This collection is made up of the following works:

SANTA MARIA DELLA SALUTE

Exhibited at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923.

Nothing more appetizing than his rendering of the famous Santa Maria della Salute has ever been done in watercolors.—*The Studio.*

FROM THE GONDOLA

Exhibited at New York, 1909; at Boston, 1909; at Carnegie Institute, Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit,

1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

No one has ever equalled him in the translation of Venice into terms of watercolor painting.—Royal Cortissoz.

THE BRIDGE OF SIGHS

Exhibited at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921.

WHITE SHIPS

Exhibited at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923.

ZULIEKA

Exhibited at New English Art Club, London, 1907; at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

ARAB STABLE

Exhibited at New English Art Club, London, 1904; at New York, 1909; at Boston, 1909; at Pittsburgh, 1918; at Cleveland, 1918; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

IN SWITZERLAND

Exhibited at New English Art Club, London, 1906; at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

IN A HAY LOFT

Exhibited at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

SPANISH SOLDIERS

Exhibited at New English Art Club, London, 1904; at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

STAMBOUL

Exhibited at New York, 1909; at Boston, 1909; at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918.

LA RIVA DEGLI SCHIAVONI

Exhibited at New York; 1909; at Boston, 1909; at Boston, 1921; at Paris, 1923.

THE PIAZZETTA

Exhibited at New York, 1909; at Boston, 1909 and 1921.

BEDOUIN CAMP

Exhibited at New English Art Club, London, 1905; at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

BEDOUIN WOMEN

Exhibited at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

SYRIAN GYPSIES

Exhibited at New York, 1909; at Boston, 1909 and 1921.

BEDOUINS

Exhibited at New English Art Club, London, 1905; at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

BLACK TENT

Exhibited at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

ARAB GYPSIES IN A TENT
Exhibited at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

IN A LEVANTINE PORT
Exhibited at New English Art Club, London, 1907; at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

BOYS BATHING
Exhibited at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

IN A MEDICI VILLA
Exhibited at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

A TRAMP
Exhibited at New York, 1909; at Boston, 1909 and 1921; at Paris, 1923.

AT CHIOGGIA
Exhibited at New York, 1909; at Boston, 1909.

THE GIUDECCA
Exhibited at New English Art Club, London, 1908; at New York, 1909; at Boston, 1909.

TARRAGONA
Exhibited at New York, 1909; at Boston, 1909.

IN VENICE
Exhibited at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909.

BASE OF A PALACE
Exhibited at New York, 1909; at Boston, 1909.

RIGGING
Exhibited at New York, 1909; at Boston, 1909.

BEHIND THE SALUTE
Exhibited at New York, 1909; at Boston, 1909.

ALL' AVE MARIA

Exhibited at New York, 1909; at Boston, 1909.

VENETIAN BOATS

Exhibited at New York, 1909; at Boston, 1909.

PALAZZO LABBIA

Exhibited at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909.

THE GRAND CANAL

Exhibited at New York, 1909; at Boston, 1909.

Summer wanderings in his beloved Italy. . . . Delightful sketches of Venetian palaces, churches and canals.—*The Studio.*

BEDOUIN MOTHER

Exhibited at Carfax Gallery, London, 1908; at New York, 1909; at Boston, 1909.

The following group of forty-eight watercolors was exhibited at New York in 1909 and in Boston the same year.

MELON BOATS

GROUP OF BOATS

NARNI

BOLOGNA FOUNTAINS

VILLA TORLONIA

AT FRASCATI

SALMON RIVER

A MOUNTAIN STREAM

OLIVES AND CYPRESSES

GIRGENTI

BOBOLI

TOMB AT TOLEDO

BIVOUAC

PALAZZO CLERICE

EGYPTIAN WATER JARS

MENDING A SAIL

BAALBEC

RAS-EL-AIN

GALILEE

FROM MOUNT TABOR

GOATHERDS

GOURDS

POMEGRANATES

PORTUGUESE BOATS

OLIVE TRUNK

BOATS DRAWN UP

A FALUCHO

MAJORCA

PORT OF SOLLER

UNLOADING PLASTER

IN SICILY

QUELUZ

TANGIER

OPUS ALEXANDRINUM

PAPYRUS

BOBOLI GARDENS

ARANJUEZ

AT POMPEII

PERSEUS BY NIGHT

MOUNTAIN FIRE

EL GHOR

ETNA

LA GRANJA

AFTER VAN DER HELST

GATTAMELATA

PERSEUS

SPANISH SOLDIERS

A NOTE

HILLS OF GALILEE

Exhibited at New English Art Club, London, 1907; at New York, 1909; at Boston, 1909.

Powerfully grouped and not without largeness of style.—*The Athenaeum.*

The lovely unctuous sweep, the intelligently placed mass, so full of comprehension—all those famous attributes of the admired Sargent are discernable at a glance.—*The Studio.*

Next in size to the Brooklyn Museum series is the collection of about fifty watercolors in the Boston Art Museum, acquired in 1912. Forty-five of these works were painted during a period of three years, in Venice, Genoa, Florence, Carrara, at Corfu, and in Switzerland. They are the outcome of the summer vacation tours when the painter left his London studio to travel abroad. The titles follow.

VENICE—LA SALUTE

Exhibited at New English Art Club, London, 1907; at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

VENICE—LA DOGANA

Shows the top of the tower of the customhouse with its gilded statue against the blue sky.

VENICE—I GESUATI

VENICE—UNDER THE RIALTO

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

He renders the variations of the light and the shadow, the transparency and the reflections, with an ability that is the outcome of a sensitive and receptive eye and a love of the work.—Jean Guiffrey.

GENOA—UNIVERSITY

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

FLORENCE—BOBOLI GARDEN

CORFU—CYPRESSES

CORFU—LIGHTS AND SHADOWS

CORFU—THE TERRACE

CORFU—A RAINY DAY

AVALANCHE TRACK

FRESH SNOW

THE GREEN PARASOL

Exhibited at New English Art Club, London, 1910.

A most amusing and charming series of figure pieces in which the doings of two or three ladies on a vacation among the Alps are reported. . . . This set might be called the Adventures of the Green Parasol, as that article of use and adornment appears and reappears from time to time in these playful sketches from Switzerland.—W. H. D.

MOUNTAIN BROOK

Copyright, The Art Institute of Chicago

THE FOUNTAIN

READING

CRAGS

Exhibited at New English Art Club, London, 1910.

THE TEASE

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

CHALETS

THE LESSON

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

THE FOREGROUND

AT THE TOP

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

SHALLOWS

THE GARDEN WALL

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

TORRE GALLE WINE BAGS

TORRE GALLE

VINES AND CYPRESSES

THE CASHMERE SHAWL

DAPHNE

Exhibited at New English Art Club, London, 1911; at Paris, 1923.
A marble statue is relieved partly against the sky and partly against the dark cypress trees of an Italian garden.

What other painter, we ask, could have made us feel the sky reflecting marble so simply and so beautifully?—*The Spectator*.

THE BALUSTRADE

Exhibited at New English Art Club, London, 1907; at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

LA BIANCHERIA

Exhibited at New English Art Club, London, 1911; at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

The distinguishing characteristic of these paintings is the skill, or rather the art, with which Mr. Sargent has dealt with the play of light in them, whether it is on the façade of a building . . . or simply on the washing hanging on the line in the sun.—Jean Guiffrey.

VILLA FALCONIERE

MARLIA

Exhibited at New English Art Club, London, 1911.

MARLIA FOUNTAIN

CARRARA QUARRY

The strange marble quarries of Carrara, where the processes of moving the blocks are to-day the same that they were in the time of the Romans.

Bulletin of the Museum of Fine Arts.

CARRARA WORKMEN

MONSIEUR DELVILLE'S QUARRY

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

QUARRY

TRAJAN'S QUARRY

Extraordinary series of luminous and highly original studies of the marble quarries of Carrara and vicinity, in which the snow-white blocks of marble in sunlight and in shadow are depicted in a wonderful way.—W. H. D.

LIZZATORI I

Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

LIZZATORI II

WET QUARRIES

IN A QUARRY

MARMO STATUARIO

LITTLE QUARRY

FLORENCE—BOBOLI FOUNTAIN

The subjoined five titles are those of watercolors acquired by the Boston Art Museum after the close of the World War. Two of them were painted in the North of France and Belgium in 1918, and two in Portugal.

TENTS—BAILLEULVAL

TWO SOLDIERS—POPERINGHE

THE SHADOWED STREAM—FRANCE

SANTIAGO DE COMPOSTELA—PORTUGAL

EVORA—PORTUGAL

The series of eleven watercolors belonging to the Worcester Art Museum were painted at Mr. Charles W. Deering's Italianate mansion in Florida, known as the Villa Vizcaya, a white palace on the shore of a lagoon surrounded by spacious parks and terraces, and having near by an artificial basin reminiscent of Venice. The set dates from 1917. The titles follow.

PALMS

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923; at New York, 1924.

The trees are silhouetted against a deep blue southern sky.

THE BASIN, VIZCAYA

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

Delicate in color and glowing with faint opalescent hues.

THE TERRACE, VIZCAYA

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

THE LOGGIA, VIZCAYA

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923; at New York, 1924.

One of the features of this picture is the rich blue curtains which are blown about by the sea breeze.

THE PATIO, VIZCAYA

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923; at New York, 1924.

Another alluring glimpse of the Deering home in Florida.

BOATS AT ANCHOR

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

Shows several white boats and a blue sky mirrored in the rippling water.

DERELICTS

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923; at New York, 1924.

Depicts some old boats half submerged in the waters of a sluggish stream.

MUDDY ALLIGATORS

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

A bit of sandy shore and still, opaque water, on which a beautiful glow of

light is reflected. By the water's edge great chalk-white alligators lie dozing, as motionless as if carved in stone.

BATHERS

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

Three Negroes loll in the shade and dip their red-brown bodies in the transparent water. The tropical noonday sun is so intense that it penetrates through the water to the clean sand underneath. In the distance the glare upon the water is so brilliant that a part of one of the figures in the foreground is little more than a dark brown silhouette against it.

SHADY PATHS, VIZCAYA

Exhibited at Boston, 1921; at Paris, 1923; at New York, 1924.

A glimpse into the mysterious depths of the semi-tropical woodland.

THE POOL

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923; at New York, 1924.

Vivid suggestion of the changefulness of nature, with the shifting alternations of sunlight and shadow.

The eleven watercolors listed below belong to the permanent collection of the Metropolitan Museum of Art, New York.

THE OLD SHED

Exhibited at Paris, 1923.

In these sketches you have the entire accomplishment of all that was aimed at. In a quite literal sense they are complete and perfect. You cannot imagine them better done.—Kenyon Cox.

ESCUTCHEON OF CHARLES V

Exhibited at Boston, 1921; at Paris, 1923.

This painting represents the carved lunette in the upper part of the fountain in the garden of the palace of Charles V at Granada. The tablet below is inscribed: *Imperator Caesar Karolus Qvinto.*

IN THE GENERALIFE

Exhibited at Boston, 1921; at Paris, 1923.

The garden of the Generalife at Granada, on the hill near the Alhambra. Three ladies, seated, with dense foliage in the background. One of them is making a sketch.

SPANISH FOUNTAIN

Exhibited at Boston, 1921; at Paris, 1923.

In the foreground the stone basin of a fountain is upheld by three crouching female figures. A stream of water flows from the mouth of a grotesque, and falls into the basin. A wall forms the background, with blue and white tiles at the base and a dull red wall above.

THE GIUDECCA

Exhibited at Boston, 1921; at Paris, 1923.

One of the islands of Venice. View of a canal spanned in the middle distance by a small bridge. In the foreground at the left is a building before which a barge and a smaller boat are anchored. Other buildings are seen at the left beyond the bridge.

VENETIAN CANAL

Exhibited at Boston, 1921; at Paris, 1923.

In the foreground, at right and left, are houses, boats at anchor, and figures. A stone bridge in the middle distance; beyond, a red church with tower.

BOATS

Exhibited at Boston, 1921; at Paris, 1923.

A white boat with sail hoisted and a small dark boat are anchored in a cove. Rocky shore at left, with dark pines beyond.

IDLE SAILS

Exhibited at Boston, 1921; at Paris, 1923.

A boat with lowered sails is anchored in the foreground. Beyond is a hilly shore with distant mountains at the right.

SIRMIONE

Exhibited at Boston, 1921; at Paris, 1923.

A village on the point of a promontory at the southern end of Lake Garda.

Marshy foreground, with the end of the promontory dimly seen across the lake. Dark clouds at the horizon.

TYROLESE CRUCIFIX

Exhibited at Boston, 1921; at Paris, 1923.

A wayside shrine with the crucifix protected by a small pointed roof. At the left is a gnarled tree trunk, and at the right the sky.

MOUNTAIN STREAM

Exhibited at Boston, 1921; at Paris, 1923.

The stony shore of a pool, with the figure of a youth bathing; his flesh gleaming in the sunlight.

Note—From this point in the catalogue of watercolors the works are chiefly those in private collections, with the exception of small groups in Fenway Court, Boston, the Imperial War Museum, London, etc.

IN TUSCANY *C. M. Loeffler collection*

Exhibited at Boston Art Club, 1921; at St. Botolph Club, Boston, 1922.

A MOUNTAIN STREAM *C. M. Loeffler collection*

Exhibited at Boston Art Club, 1921; at St. Botolph Club, Boston, 1922.

THE BROOK

Exhibited at New English Art Club, London, 1907; at Boston Art Club, 1921.

MRS. JOHN L. GARDNER *Gardner collection, Fenway Court*

Painted during the last year of her life, 1924. The head and figure are swathed in white. A brilliant sketch painted in an hour and a half.

The intangible quality of a great woman has been captured and made visible.—Elizabeth Ward Perkins.

MRS. JOHN L. GARDNER *Gardner collection, Fenway Court*

A sketch of the courtyard of Mrs. Gardner's house, in which the figure of the owner was introduced. The features are unfinished.

SKETCH OF HORSES *Gardner collection, Fenway Court*

Painted at Jerusalem, in 1905.

FUMÉE D'AMBRE-GRIS *Gardner collection, Fenway Court*

Painted in Tangier, in 1880. The original sketch for the picture shown in the Paris Salon of 1880. It represents the hooded figure of a girl standing on a rug under a Moorish arch, against a light gray background.

THE BRIDGE, VENICE *Gardner collection, Fenway Court*

THE BYWAY, VENICE *Gardner collection, Fenway Court*

THE PALACE STEPS *Gardner collection, Fenway Court*

CAMP FIRE *Fogg Art Museum, Harvard University*

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923.

Perhaps as masterly as any watercolor by Mr. Sargent in existence.... The absolute justice of his observation, the perfection of his method, and the completeness of the impression . . . go to the making of a masterpiece.
W. H. D.

Painted at the camp on the shore of Lake O'Hara in the Canadian Rockies, 1916.

VENETIAN INTERIOR *John G. Johnson collection*

A boy with a deep blue drapery hanging over his right shoulder sits in a lounging position in the center of the composition, his left elbow resting on a table. On the other side of the table a gondolier in a white jumper sits reading a newspaper. A blue and gray pitcher and a tumbler are beside him. Against the back wall of the room stands a dresser on which are pitchers, plates and bowls. Above on a shelf is a row of bottles. A lamp hangs from the ceiling.

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THE SIMPLON

[Glacier Streams]

Collection of Mrs. J. Montgomery Sears, Boston

IN THE MAINE WOODS *Mrs. J. Montgomery Sears collection*

Exhibited at Paris, 1923.

A landscape with pine trees, rocks, and dead timber in a tangled foreground. Glimpse of a gray sky. Painted in the Maine woods.

HARBOR IN SPAIN *Mrs. J. Montgomery Sears collection*

A picturesque harbor scene, painted in Spain, with a mediaeval fortress at the right, and a lighthouse. There is a figure in the foreground.

SKETCH *Mrs. J. Montgomery Sears collection*

Smallish sketch of a marble vase in an Italian garden. Inscribed.

THE LOOKING-GLASS *Charles Deering collection*

Exhibited at Copley Gallery, Boston, 1917; at Boston Art Club, 1921.

CAMP FIRE *Mrs. Brandegee collection*

Exhibited at Copley Gallery, Boston, 1917; at Paris, 1923.

BEACH *Mrs. Brandegee collection*

Exhibited at Copley Gallery, Boston, 1917.

THE MIST *Mrs. J. D. Blanchard collection*

Exhibited at Grand Central Galleries, New York, 1924.

LAKE LOUISE

Exhibited at thirty-first exhibition, New York Watercolor Club, 1920–1921.

SARGENT'S CAMP

Exhibited at thirty-first exhibition, New York Watercolor Club, 1920–1921.

THE GIUDECCA *Gardner collection, Fenway Court*

Exhibited at Royal Society of Painters in Watercolors, London, 1916.

THE BED OF THE DORA AT PURTUD

Exhibited at Società degli Acquerellisti Lombardi, Milan, 1916.

PORTRAIT OF RAFFAELLE

Exhibited at Società degli Acquerellisti Lombardi, Milan, 1916.

COPY AFTER VAN DYCK

Exhibited at Carfax Gallery, London, 1908.

THE MOTHER *Bohemian Club, San Francisco*

Exhibited at Pittsburgh, Cleveland, Toledo, Detroit, Minneapolis, Milwaukee, St. Louis, Rochester, 1917–1918.

THE FOUNTAIN

Exhibited at Royal Society of Painters in Watercolors, London, 1913.

IN TYROL

Exhibited at Royal Society of Painters in Watercolors, London, 1915.

BOATS ON THE LAKE OF GARDA

SHIPPING

Exhibited at Carfax Gallery, London, 1908.

THE DOGES' PALACE

Exhibited at Carfax Gallery, London, 1908.

STUDY FOR LAKE O'HARA *Edward W. Forbes collection*

Exhibited at Pittsburgh, 1917; at Cleveland, 1917; at Toledo, 1918; at Detroit, 1918; at Minneapolis, 1918; at Milwaukee, 1918; at St. Louis, 1918; at Rochester, 1918; at Boston, 1921; at Paris, 1923.

Study for the large picture of Lake O'Hara in the Fogg Art Museum of Harvard University.

NIAGARA FALLS *Fairchild collection*

Exhibited at Copley Gallery, Boston, 1917.

VENETIAN STREET SCENE

The Grand Canal, with a long curving vista of palatial façades at the right. Three or four gondolas and boats moored to posts in the foreground.

In the two nearest craft are men, one of them lying down, the other sitting and apparently waiting for a passenger.

ON THE SOMME *Imperial War Museum, London*
Exhibited at Boston Art Club, 1921; at exhibition of American Art, Paris, 1923.

SCOTS GREYS *Imperial War Museum, London*
Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

WRECKED TANK *Imperial War Museum, London*
Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

A DUGOUT *Imperial War Museum, London*
Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

WILL NOT FLY *Imperial War Museum, London*
Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

HUT IN A STREET IN ARRAS *Imperial War Museum, London*
Exhibited at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

A GLACIER *Fogg Art Museum, Harvard University*
Exhibited at Boston Art Club, 1921; at exhibition of American Art in aid of the French Red Cross, Paris, 1923.

BYFIELD BEACH *Dwight Blaney collection*
Exhibited at exhibition in aid of the French Red Cross, Paris, 1923; at St. Botolph Club, Boston, 1922.

THE OLD WHARF *Dwight Blaney collection*
Exhibited at exhibition in aid of the French Red Cross, Paris, 1923; at St. Botolph Club, Boston, 1922.

FLORIDA — *George R. Agassiz collection*
Exhibited at Boston, 1921; at Paris, 1923.

DEERING GARDEN, FLORIDA — *George R. Agassiz collection*
Exhibited at Boston, 1921 and 1922; at Paris, 1923.

TARPON — *George R. Agassiz collection*
Exhibited at Boston, 1921 and 1922; at Paris, 1923.

FISH NETS — *George R. Agassiz collection*
Exhibited at Boston, 1922; at Paris, 1923.

WHARF AND BOATS, FLORIDA — *George R. Agassiz collection*
Exhibited at Boston, 1922; at Paris, 1923.

SHAVING IN THE OPEN — *Charles W. Deering collection*
Exhibited at Paris, 1923.

SPANISH BOYS AT PLAY — *Mrs. J. Montgomery Sears collection*
Exhibited at Paris, 1923.

LA SIESTE — *Miss Sargent's collection*
Exhibited at Paris, 1923.

EN GONDOLE — *W. de Glehn collection*
Exhibited at Paris, 1923.

PALAZZO GRIMANI — *Bruce Richmond collection*
Exhibited at Paris, 1923.

LA GIUDECCA — *Bruce Richmond collection*
Exhibited at Paris, 1923.

FRESH SNOW — *Mrs. J. D. Cameron Bradley collection*
Exhibited at Boston, 1921; at Paris, 1923.

SHOEING OXEN AT SIENA
Exhibited at New English Art Club, London, 1911.

MOUNTAIN LAKE
Exhibited at New English Art Club, London, 1911.

SUMMER
Exhibited at New English Art Club, London, 1911.

A SUMMER MORNING
Exhibited at New English Art Club, London, 1911.

MISS LOUISA LORING

IN AUSTRIAN TYROL *Cleveland Museum of Art*

WOODSHEDS, TYROL *Mrs. L. L. Coburn collection*

WORKMEN AT CARRARA *Mrs. L. L. Coburn collection*

OLIVE TREES, CORFU *Mrs. L. L. Coburn collection*

SUMMER TIME
Exhibited at New English Art Club, London, 1911.

FALBALAS
Exhibited at New English Art Club, London, 1912.

WHARF AT IRONBOUND ISLAND *Dr. John W. Elliot collection*
Exhibited at Boston, 1922; at Paris, 1923.

À ARANJUEZ
Exhibited at Paris, 1923.

PORTRAIT OF MRS. WILLIAM JAMES *William James collection*
Exhibited at Boston, 1922; at Paris, 1923.

REAR PORTICO, THE WHITE HOUSE
Sketch of the tall semicircular Ionic portico forming the chief external feature of the south side of the Presidential Mansion at Washington.

CAMP IN THE ROCKIES — *Gardner collection, Fenway Court*

A FLORENTINE NOCTURNE

Exhibited at New English Art Club, London, 1910.

The romantic loveliness of a Florentine Nocturne, with an archway and column of the Loggia dei Lanzi, and Cellini's bronze statue of Perseus with the head of Medusa, projected against the darkness of a starlight night—a marvelous feat of foreshortening.—Philadelphia *Item.*

FLANNELS

Exhibited at New English Art Club, London, 1910.

ON THE GIUDECCA

Exhibited at New English Art Club, London, 1910.

A MORAINE

Exhibited at New English Art Club, London, 1910.

"The desolate beauty of a gray and blue moraine among the Alpine snows."

DUBLIN LAKE — *Dr. John W. Elliot collection*

Exhibited at Boston, 1922; at Paris, 1923.

THE BEACH — *Richard Walden Hale collection*

Exhibited at Boston, 1922.

THE PIAZZA — *Dwight Blaney collection*

Exhibited at Boston, 1922.

NIAGARA — *Dr. John W. Elliot collection*

Exhibited at Boston, 1922.

FOUNTAIN AT POCANTICO HILLS — *St. Botolph Club, Boston*

Exhibited at Boston, 1922.

INTERIOR OF CHURCH AT CORDOVA — *C. M. Loeffler collection*

Exhibited at Boston, 1922.

SKETCH
Exhibited at New English Art Club, London, 1904.

WADY-EL-NAR
Exhibited at New English Art Club, London, 1906.

SPANISH STABLE
Exhibited at New English Art Club, London, 1905.

NOM NONENSE
Exhibited at New English Art Club, London, 1905.

A VENETIAN TAVERN
Exhibited at New English Art Club, London, 1905.

THE MORAINE
Exhibited at New English Art Club, London, 1907.

PIAZZA NOVANA
Exhibited at New English Art Club, London, 1907; at Paris, 1923.

VILLA DI PAPA GIULIO
Exhibited at New English Art Club, London, 1908.

IN THE SOUTH
Exhibited at New English Art Club, London, 1909.

THE BLACK BROOK
Exhibited at New English Art Club, London, 1909.

UNDER THE OLIVES
Exhibited at New English Art Club, London, 1909.

THE RENDEZVOUS
Exhibited at Christie's, London, 1924; at Copley Gallery, Boston, 1924.

Upright composition, 21 x 16 inches. One figure in the foreground, a young woman in white, standing, leaning against the trunk of a birch tree, waiting for somebody. She wears a wide-brimmed straw hat which casts a faint shadow over the upper part of her fair face. Her arms and hands are concealed under a white wrap. Several birch trees on a slope in the background.

STUDY OF A MAN

MRS. ASQUITH

BRIDGE AND CAMPANILE, VENICE

THE PORTAL, SAN GIORGIO MAGGIORE, VENICE

TUNIS

STEAMSHIP TRACK

HEAD OF ARTIST'S SISTER

ARABS AT REST

OLD BOAT STRANDED

ROAD IN THE SOUTH

MAN SEATED BY A STREAM

In the foreground a man in a felt hat, white shirt and dark trousers, sits on the bank of a rushing stream, idly gazing at the rapids dashing over the rocks. 1912.

DRAWINGS

MADAME GAUTREAU

1884. Exhibited at Copley Hall, Boston, 1899. A study of the piquant profile of Madame Gautreau, the famous Parisian beauty. Reproduced in *Gazette des Beaux-Arts*, June, 1884.

BREAKFAST IN THE LOGGIA

Courtesy of the Smithsonian Institute, Freer Gallery of Art, Washington, D. C.

MRS. ALICE MEYNELL

A pencil drawing . . . of Mrs. Meynell, friend of Ruskin, and intelligent appreciator of the present painter, is of a fineness and interest that captivate.—Frank Fowler.

EDWIN A. ABBEY

1880. Charcoal portrait made in Paris. Reproduced in E. V. Lucas's biography of Abbey.

MRS. GEORGE CORNWALLIS-WEST

A vignette of the head only, the shoulders and the ruff about the neck being sketched in with a few summary strokes of the pencil. A single firm line defines the contour of cheek and jaw. Made in one sitting.

LADY RANDOLPH CHURCHILL

Exhibited at Royal Society of Portrait Painters, Grafton Galleries, London, 1915.

LADY ISLINGTON

Exhibited at Royal Society of Portrait Painters, London, 1922.

THE HON. JOAN DICKSON-POYNEDER

Daughter of Lord and Lady Islington. Exhibited at Royal Society of Portrait Painters, London, 1922.

MASTER GEORGE LEWIS

Exhibited at Royal Society of Portrait Painters, London, 1916.

LADY DIANA MANNERS

Exhibited at Royal Society of Portrait Painters, London, 1916.

LADY CYNTHIA MOSLEY

Daughter of Marquess Curzon of Kedleston. Exhibited at Grafton Galleries, London, 1922.

LADY RICHIE

Exhibited at Royal Society of Portrait Painters, London, 1916.

EARL OF ROSSLYN

HERBERT BEERBOHM TREE

MISS VIOLET TREE
Exhibited at Royal Society of Portrait Painters, London, 1916.

EMILE VERHAEREN

CHRISTIAN DEWET
Exhibited at Royal Society of Portrait Painters, London, 1916.

PROFESSOR CHARLES S. SARGENT
Exhibited at Boston Art Museum, 1919.

MADAME EVA GAUTHIER
Charcoal study of the interesting profile of a leading exponent of the new spirit in music.

DR. DENMAN W. ROSS *Boston Art Museum*

DR. WILLIAM S. BIGELOW *Boston Art Museum*

EARL SPENCER, K. G.
Exhibited at Royal Society of Portrait Painters, Grafton Galleries, London, 1916.

GEORGE MEREDITH
Exhibited at Royal Society of Portrait Painters, Grafton Galleries, London, 1916; at Boston, 1899.

CAROLUS DURAN *Dr. Huebsch collection*
1879. Exhibited at New York, 1911. Pen-and-ink sketch made in Paris. A care-free, student-like note, drawn on common white note paper, it shows in every stroke and sensitive line the master's touch.

BRIGADIER-GENERAL G. H. FOWKE
Exhibited at Fine Art Society's exhibition of portraits of British Commanders, London, 1915.

MRS. RAY ATHERTON

ROBERT APTHORP BOIT

JAMES D. C. BRADLEE

MISS HELEN CASE

MRS. ROBERT JONES CLARK

MRS. RICHARD I. CRANE

MR. CUTLER

MRS. F. GORDON DEXTER

MISS DUNHAM

MISS SALLY FAIRCHILD

CHARLES FLEISCHER

MRS. LUCIA FULLER

ROBERT GRANT, JR.

DAVID PLAYING BEFORE SAUL
Illustration. Exhibited at Copley Hall, Boston, 1899.

JOSEPH B. WARNER

MRS. WILLIAM PHILLIPS

MISS ELISE AMES

MRS. R. D. SEARS

MISS MIRIAM SEARS

MRS. J. D. CAMERON BRADLEY

MRS. JOHN S. LAWRENCE

HON. JOSEPH H. CHOATE
United States Ambassador to Great Britain, 1899–1905.

MISS MABEL CHOATE

MISS MARION SPRAGUE

MISS ELEANOR SPRAGUE

MRS. HARRIS LIVERMORE

MAJOR HENRY L. HIGGINSON

MR. H. L. HIGGINSON, 2nd

HON. W. CAMERON FORBES
Governor-General of Philippine Islands, 1909–1913.

FREDERICK H. PRINCE, JR.

MRS. HAROLD PEABODY

MRS. GEORGE R. AGASSIZ

JOHN ELLIOT

HON. GEORGE VON L. MEYER
United States Ambassador to Italy, 1900–1905; to Russia, 1905–1907; Postmaster-General, 1907–1909; Secretary of the Navy, 1909–1913.

RIGHT REV. WILLIAM LAWRENCE
Bishop of Massachusetts.

JUDGE ROBERT GRANT
Judge of the Probate Court and Court of Insolvency for Suffolk County. Author of "The Chippendales," and other novels.

ALEXANDER COCHRANE

DR. C. A. PORTER

Eminent surgeon and professor of surgery in the Harvard Medical School.

MRS. RICHARD W. HALE

MRS. ALEXANDER H. HIGGINSON

FRONTISPIECE FOR "THE STORY OF NEDDA"

CRUCIFIXION

PORTRAIT SKETCH

Wash drawing of a dark-haired lady; half-length; seated; full front; with strong light on face. Her elbows rest on a table, and the right hand is held to her throat, the arm being sharply foreshortened.

STUDY FOR A PORTRAIT

Crayon drawing of the head of a lady; full front; very summarily blocked in.

TWENTY-ONE STUDIES

Made for the mural paintings "Entering the War" and "Death and Victory," in Widener Library, Harvard University, the first permanent memorial erected at the university to the Harvard men who fought and died in the World War. Presented by the artist to the Fogg Art Museum of Harvard University, Cambridge, Mass., 1923.

PORTRAIT

Exhibited at eleventh annual exhibition of watercolors, pastels and drawings, Pennsylvania Academy of Fine Arts and Philadelphia Watercolor Club, 1913.

ELEONORA DUSE *Mr. and Mrs. Francis Neilson collection*

Exhibited at Art Institute of Chicago, 1924.

MISS ETHEL M. SMYTH

Sketch made while Miss Smyth was singing at the piano. She is the composer of the opera "Der Wald," which was produced at the Metropolitan Opera House, New York.

MISS ETHEL BARRYMORE

Exhibited at New York, 1909; at Boston, 1917.

Eminent actress and member of a noted American theatrical family.

There is something flower-like about the beauty of this face, and one is pretty sure that Sargent himself felt it so, for he has emphasized the stem-like character of the neck.—Charles H. Caffin.

HENRY JAMES

Profile. Inscribed, "To my friend Henry James," and signed. This drawing antedates the painted portrait in the National Portrait Gallery, London.

THE DUKE OF YORK

Presented to the Duchess of York as a wedding gift by Hon. George Harvey, late United States Ambassador to the Court of St. James.

THE DUCHESS OF YORK

Presented to the Duchess of York as a wedding gift by Prince Paul of Serbia.

MRS. REGINALD BROOKS

Exhibited at New York, 1909.

It was the beauty of the face that attracted him, and upon the rendering of this he has expended his chief thought.—Charles H. Caffin.

SKETCH FOR A PORTRAIT

Full-length; seated; a young lady holding in one hand an open fan up to her chin; the other hand is placed on the seat at her left.

MOUNTAIN LAKE, TYROL

MRS. WALDORF ASTOR

Exhibited at New York, 1909.

It is so fresh, so alert, with the springiness of youth. And in the interpretation of these qualities, the broad soft collar, exposing the slender neck, and the flame-like ardor of the hair have been made to play their part. How reposeful is the one; the other, how spirited!—Charles H. Caffin.

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THE MASTER AND HIS PUPILS

Courtesy of the Museum of Fine Arts, Boston

MISS SUSAN STRONG

Charcoal sketch portrait of the daughter of the late Demas Strong of Brooklyn. She appeared in grand opera at the old Academy of Music, New York, with Mapleson's company, and later at the Metropolitan Opera House, during the Conried régime.

MRS. JOHN WARD

Exhibited at New York, 1909.

Here the artist's impressionistic treatment of details is seen at its happiest. Nothing is insisted upon except the fascination of the whole effect, which is precisely the impression produced in actual life by a well dressed woman.

Charles H. Caffin.

VERNON LEE

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

M. GABRIEL FAUVÉ

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

DAVID IN THE WILDERNESS

Illustration. Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

DAVID AND JONATHAN

Illustration. Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

DAVID ENTERING SAUL'S CAMP

Illustration. Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

MADAME JUDITH GAUTIER

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

PROFILE

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

CARMENCITA

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

SPANISH SKETCHES
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

STUDIES FOR HEADS IN A PICTURE
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

CHARCOAL STUDY OF A HEAD
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

FRANCIS C. GRAY

MORRIS GRAY

EDWIN F. GREENE

JOHN GARDNER GREENE

HON. GEORGE HARVEY
United States Ambassador to England.

ALEXANDER HENRY HIGGINSON

MRS. JAMES LAWRENCE

COLONEL THOMAS L. LIVERMORE

COLONEL THOMAS L. LIVERMORE
A pencil head in outline.

ABBOTT LAWRENCE LOWELL
President of Harvard University.

GUY LOWELL

GORDON MEANS

HENRY PRATT McKEAN

LIEUTENANT QUINCY ADAMS SHAW McKEAN

KEITH McLEOD

MRS. JOHN MILLET

TEN CHARCOAL STUDIES OF DRAPERY
Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

EL JALEO
Pen-and-ink study.

MISS HUXLEY

MARTIN BIRNBAUM
Author of "Introductions."

TWO STUDIES FROM LIFE
Drawings made for the mural decorations in the rotunda of the Boston Art Museum.

MARSHALL FIELD
Grandson of the founder of the great department store in Chicago.

CHARLES K. BOLTON
Librarian of Boston Athenaeum; instructor in Simmons College; author.

FREDERICK OSBORN

MISS BELLE HUNT

MISS GRACE ELLISON

MRS. GURNEE MUNN

MISS KATHLEEN ROTCH

MRS. DANIELSON

MISS ANNA R. CASE

MISS ELIZABETH BURGESS

MRS. J. E. ZANETTI

MRS. JOSEPH E. WILLARD

MRS. BAYARD THAYER

MISS CONSTANCE THAYER

EUGENE THAYER

NATHANIEL THAYER

MISS RUTH THAYER

WILLIAM ROSCOE THAYER
Late editor of *Harvard Graduates Magazine;* author of important books on the history of Italy.

MRS. CHARLES AMORY

PROFESSOR KIRSOPP LAKE
Theologian, author, and professor in the Harvard Divinity School.

COLONEL ARTHUR WOODS
Former Police Commissioner of the City of New York.

MRS. ARTHUR WOODS

PERCY CHUBB

MRS. CLARENCE HAY

HAROLD I. PRATT

MRS. HAROLD I. PRATT

HAROLD I. PRATT, JR.

LIEUTENANT VAUGHAN

DR. FREDERICK C. SHATTUCK
Eminent physician; many years of the faculty, Harvard Medical School; consulting physician, Massachusetts General Hospital.

LIEUTENANT LINCOLN MACVEAGH

PAUL HAMMOND

MRS. WILLIAM ELLERY

HALIBURTON FALES

MISS BRADY

MRS. LYDIG HOYT

MRS. OLIVER AMES

LUKE VINCENT LOCKWOOD
Lawyer, author, antiquarian.

MRS. CHARLES G. LORING

MRS. R. M. BISSELL

JOHN J. EMERY

MRS. GEORGE DRAPER

MISS EMILY WINTHROP

MISS KATE WINTHROP

MRS. JOHN SANFORD

MRS. REGINALD BOARDMAN

MISS LOVERING

MRS. F. S. MOSELEY

MRS. G. A. COCHRANE

MRS. GUY CURRIER

SENATOR DU PONT

MISS POLLY DU PONT

P. S. DU PONT

MRS. W. K. DU PONT

MRS. ROGER WOLCOTT

ALEXANDER FORBES

REV. ENDICOTT PEABODY
Head Master of Groton School.

MRS. WILLIAM JAMES, SR.

MRS. WORTHAN JAMES

F. W. ALLEN

MRS. LEATHERBEE

HERBERT DUPUY

ARTHUR BLAKE

MRS. BAYARD TUCKERMAN

COMMANDER RUFUS F. ZOGBAUM
Artist and author, specializing in military and naval subjects.

JOHN W. CUMMINGS

H. S. RUSSELL

JOHN BARRYMORE
Actor; member of noted theatrical family; leading man in motion pictures.

MOUNTAIN SHEEPFOLD, TYROL

Collection of Mr. Lewis Cass Ledyard, New York

PROFESSOR JOHN P. LOWELL

LIEUTENANT GRAY

GENERAL DWIGHT F. DAVIS
Assistant Secretary of War.

LIEUTENANT McKEAN

MRS. CHARLES A. MUNN, JR.

RICHARD HALE

MRS. J. NICHOLAS BROWN

MRS. J. L. SALTONSTALL

PEYTON VAN RENSSELAER

J. S. RUNNELLS
Lawyer; chairman board of directors of The Pullman Company.

H. B. SHARPE

MRS. HAROLD J. COOLIDGE

MRS. HOWARD HEINZ

LOUIS A. FROTHINGHAM

MISS AGNES CLARK

MISS HELEN CLARK

MISS MARY CLARK

MISS PATRICIA CLARK

JAMES FORD RHODES
Historian.

MRS. ARTURO DE HERON

MRS. JOHN S. BRAUN

MRS. CHARLES R. CRANE

RODMAN E. GRISCOM

EDWIN HAMLIN

QUINCY A. SHAW, JR.

JAMES J. STORROW

MRS. BAYARD WARREN

RALPH BRADLEY

CHARLES ALEXANDER MUNN

HENRY NIEDERAUER

MRS. WALTER H. PAGE

MISS ELIZABETH M. PAINE

MISS RUTH PAINE

MISS AMY PETERS

MISS JANE PETERS

DOCTOR JOHN C. PHILLIPS

MRS. LEWIS NILES ROBERTS

PHILLIPS BROOKS ROBINSON

EDWARD SILSBEE — *Bodleian Library, Oxford*

MOORFIELD STOREY

MRS. ROGER D. SWAIM

MRS. JOHN ELIOT THAYER

MISS MABEL BAYARD THAYER

BAYARD TUCKERMAN

SAMUEL VAUGHN

FEMALE NUDE SEATED ON A LOW BENCH

Cleveland Museum of Art

MRS. RALPH BRADLEY

MRS. HIGGINSON

MRS. EDWARD D. BRANDEGEE

MISS BRANDEGEE

LANGDON BRANDEGEE

CAPTAIN KERMIT ROOSEVELT

MRS. KERMIT ROOSEVELT

MRS. THEODORE ROOSEVELT, SR.

MRS. GEORGE H. TIMMINS

CHARLES M. LOEFFLER

MRS. EDWIN FARNUM GREENE AND SON

DR. HARVEY W. CUSHING
Surgeon; professor in Harvard Medical School.

THOMAS BARBOUR
Naturalist.

MRS. THOMAS BARBOUR

MR. BARBOUR'S DAUGHTER

MR. BARBOUR'S SON

FREDERICK H. PRINCE

MRS. J. NEWTON SMITH

MRS. THEODORE FROTHINGHAM, JR.

ENSIGN C. LORING

J. CHILDS

MR. BURDEN

MR. CUTTING

GEORGE R. WHITE

He left $5,000,000 to the people of Boston, and a bronze memorial to him by Daniel C. French was unveiled in the Public Garden in 1924.

WILLIAM A. REED, JR.

MRS. WILLIAM A. REED, JR.

JOHN L. LYMAN

RONALD T. LYMAN

MRS. RONALD T. LYMAN

MISS ABBY ROCKEFELLER

F. W. FABYAN, JR.

THOMAS WHITTEMORE

Archaeologist.

MOREAU DELANO

WILLIAM ADAMS DELANO
Architect; Professor of Design, Columbia University.

R. M. GRANT

MRS. MARY SARGENT POTTER

MISS NATHALIE POTTER

MRS. WILLIAM PARKER STRAW

MISS ALICE SARGENT

MRS. CHARLES S. SARGENT

MRS. CHARLES S. SARGENT, JR.

MRS. ANDREW ROBESON SARGENT

RONALD TREE

MRS. A. M. PATTERSON

MRS. R. D. PATTERSON

MRS. R. D. PATTERSON'S DAUGHTER

MADAME EVA GAUTHIER (FULL FRONT)

MR. HORATIO NELSON SLATER

MRS. HORATIO NELSON SLATER

MISS SLATER

MRS. PIERPONT L. STACKPOLE

LADY IN A HAMMOCK *J. D. Batchelder collection*
A slight monochrome sketch, swiftly executed, with the figure of the lady sharply foreshortened.

MAJOR-GENERAL JOHN F. O'RYAN

Commander of the Twenty-Seventh Division, American Expeditionary Force, 1917–1918. Inscribed: "To Major-General O'Ryan. John S. Sargent. Sept. 1st, 1918. Somewhere in France."

THE DANCE

This sketch was made at a meeting of the Council of the Royal Academy from memories of Carpeaux's sculpture on the façade of the Paris Opera House.

JOHN BARRYMORE AS HAMLET

Sketch. Inscribed: "To my friend John Barrymore. John S. Sargent, 1923."

LADY GERARD LOWTHER

MISS RUTH DRAPER

MRS. GRAFTON W. MINOT

EARL GREY

GENERAL RONALD STORRS

SIR W. B. RICHMOND, K.C.B., R.A.

Exhibited at Royal Society of Portrait Painters, London, 1916.

PERCY GRAINGER

TWO STUDIES FOR "CARNATION, LILY, LILY, ROSE"

EDWIN SIBLEY WEBSTER

MRS. EDWIN SIBLEY WEBSTER

BENJAMIN SUMNER WELLES

MRS. BENJAMIN SUMNER WELLES

HERVEY WETZEL

G. MARSTON WHITIN

JOSEPH E. WIDENER

MASTER ANTHONY ASQUITH

Exhibited at Royal Society of Portrait Painters, London, 1916.

GUY BENSON

Exhibited at Royal Society of Portrait Painters, London, 1916.

CAPTAIN REX BENSON

Exhibited at Royal Society of Portrait Painters, London, 1916.

BARONESS BONDE

MRS. CHARLES HUNTER

Exhibited at Royal Society of Portrait Painters, London, 1916.

MRS. THOMAS LINCOLN MANSON

Mrs. K. Van Rensselaer collection

Exhibited at Grand Central Galleries, New York, 1925.

LAKE O'HARA

Courtesy of Fogg Art Museum, Harvard University

PART III

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